



Issues and Strategies of Subtitling Cultural References

***Harry Potter* Movies in Arabic**

Ahmed R. M. Altahri

School of Humanities, Languages and Social Sciences (HuLSS),
University of Salford, Salford, UK

Submitted in partial fulfilment of the requirements of the degree
of Doctor of Philosophy, June 2013

The candidate confirms that the work submitted is his own and that appropriate credit has been given where references have been made to the work of others.

Acknowledgement

I would like to express my deepest gratitude to my supervisor Dr Sameh Hanna for all his continuous encouragement, direction, patience, professional insightful comments and valuable guidance which have been given to me throughout the course of the development of this thesis. His clear supervision, inspiration and support are not only intellectually but also emotionally appreciated.

I would like to thank all those who have given me support and encouragement during this long, interesting and unique journey, especially my family, relatives, friends, and my postgraduate colleagues for their continuous support, encouragement, and sharing experience and advice. My deepest love and gratitude goes to my parents, Mohammed and Aisha, my wife Fatima, and to my little sons Mohammed and Ali who bring light into my life every day.

My very grateful thanks are of course to Al Mergeb University for their generous sponsorship of my studies, which covered an MA degree in addition to the preparation of this thesis. Special thanks are also due to the University of Salford for the provision of needed resources and training, to the School of HuLSS, and the staff at the Centre for Translation and Interpreting for their support.

Abstract

Subtitling, as all other types of audiovisual translation, has always been influenced by cultural factors, and in turn subtitles have influenced their target readers. The close interrelation between language and culture in interlingual subtitling may raise problems, or challenging issues in translating cultural references from oral dialogue into written subtitles. The aim of this study is to investigate the problems and strategies involved in the Arabic subtitling of the cultural references in the *Harry Potter* movies in Arabic. Special focus will be laid on different types of cultural references such as names of people, mythological creatures, magical objects, place names, food items, neologisms, etc., which are characteristic of J. K. Rowling's book on which the movies are based. These cultural references pose challenges for the subtitlers.

The main objective of this study is to determine which factors and strategies play a significant role when subtitling *Harry Potter* movies for children in the Arab world. In order to achieve this aim, a descriptive approach within the discipline of translation studies has been adopted. More specifically, this approach will examine the possibility to observe any kind of consistency in the strategies applied for the subtitling of cultural references. Díaz Cintas's model is proposed as a theoretical framework that helps in understanding and explaining the strategies available to the subtitler when subtitling cultural references.

The study concludes that there is a complex of cultural, ideological, and technical aspects which have significant influence on subtitlers when subtitling for children, in particular from English into Arabic. The analysis shows that the Arabic subtitlers tend to use more strategies than others in dealing with cultural references. The conclusion attempts an explanation of the frequency of the strategies used.

List of Contents

The content	page
-------------	------

Acknowledgments	II
Abstract.....	III
Contents	IV
Figures and tables	IX
Abbreviations	X
Transliteration rules	XI

Introduction: Focus of the study

0.1 Rationale	4
0.2 The Data.....	5
0.3 Statement of the problem.....	6
0.4 Research questions and hypotheses	7
0.5 Theoretical framework and methodology.....	9
0.6 The paradigm shift to Descriptive Translation Studies	10
0.7 Structure of the study.....	13

Chapter One: Audiovisual translation (AVT) and subtitling:

Theoretical issues and practical challenges

1.1 Introduction.....	16
1.2 Audiovisual translation (AVT)	16
1.2.1 Audiovisual translation and/in translation studies	18
1.3 Types of audiovisual translation	23
1.3.1 Intralingual audiovisual translation.....	25
1.3.2 Interlingual audiovisual translation.....	25
1.3.2.1 Dubbing.....	26
1.3.2.2 Dubbing in the Arab world	27
1.4 Subtitling.....	29
1.4.1 History of subtitling.....	29

1.4.2	Classification of subtitles	31
1.4.2.1	Linguistic parameters	31
1.4.2.2	Technical parameters	32
1.4.3	Challenges and technical aspects	33
1.5	Subtitling in the Arab world	36
1.6	Advantages and disadvantages of subtitling	38
1.6.1	Advantages of subtitling	39
1.6.2	Disadvantages of subtitling	40
1.7	Conclusion	42

Chapter Two: Translating and subtitling children's literature: language, culture and translation

2.1	Introduction.....	44
2.2	Language and culture.....	45
2.3	Translation and culture	48
2.4	Subtitling movies: translation or adaptation	53
2.5	Introduction to children's literature	54
2.5.1	Definition of children's literature 55	
2.5.2	History and nature of children's literature	58
2.5.3	Children's Literature in the Arab world.....	59
2.6	Children and audiovisual products	61
2.7	Translation of children's literature	62
2.7.1	The importance and challenges of translating for children.....	63
2.7.2	Subtitling for children in the Arab world.....	68
2.8	Ideology and translation/subtitling	70
2.8.1	Children's literature from an ideological perspective.....	72
2.9	Conclusion	75

Chapter Three: Cultural references from a translational perspective

3.1	Introduction.....	78
3.2	Typologies of CRs in translation	78
3.2.1	Newmark (1988)	80
3.2.2	Oltra Ripoll (2005).....	80

3.2.3	Klingberg (1986).....	81
3.2.4	Tortoriello (2006).....	89
3.2.4.1	Cultural references and puns.....	90
3.2.4.2	Idiosyncrasies and neologisms.....	92
3.2.4.3	Songs.....	93
3.2.5	Schwarz (2002)	95
3.2.5.1	Locations and geographical references	96
3.2.5.2	Money and dated terms	96
3.2.5.3	Non-verbal signs	98
3.2.5.4	Taboos.....	98
3.2.5.5	Proverbs and fixed expressions.....	99
3.2.5.6	Puns and wordplay	99
3.2.5.7	Specific problems.....	101
3.2.5.8	Songs.....	102
3.2.6	Davies' approach (2003).....	105
3.2.6.1	Food references	106
3.2.6.2	Toponyms (place names)	108
3.2.6.3	Word play.....	108
3.2.7	Names	110
3.2.7.1	Classification of names	111
3.2.7.2	Translating names in children's works	113
3.2.8	Discussion of the models	116

Chapter Four: Translation/subtitling strategies

4.1	Introduction.....	118
4.2	Definition of translation/subtitling strategy	119
4.3	Taxonomies of translation/subtitling strategies	120
4.3.1	Aixelá's taxonomy (1996.....	121
4.3.1.1	Conservation.....	122
4.3.1.2	Substitution.....	123
4.3.2	Davies's taxonomy (2003)	124
4.3.2.1	Preservation	125
4.3.2.2	Addition.....	126
4.3.2.3	Globalization	127

4.3.2.4	Localization.....	127
4.3.2.5	Transformation.....	127
4.3.2.6	Creation.....	128
4.3.2.7	Omission.....	128
4.3.3	Diaz Cintas (2007)	129
4.3.3.1	Loan (direct transfer)	129
4.3.3.2	Calque (literal translation)	130
4.3.3.3	Explicitation	130
4.3.3.4	Substitution.....	131
4.3.3.5	Transposition (cultural adaptation)	132
4.3.3.6	Lexical creation	133
4.3.3.7	Compensation.....	134
4.3.3.8	Omission.....	134
4.4	Conclusion.....	135

Chapter Five: The *Harry Potter* series: A typology of cultural references

5.1	Introduction.....	137
5.2	Profiling the <i>Harry Potter</i> series	137
5.2.1	A Note on the series	138
5.2.2	<i>Harry Potter</i> : from novels to movies.....	139
5.2.3	<i>Harry Potter</i> movies	141
5.3	<i>Harry Potter</i> from cultural and ideological perspectives	142
5.3.1	Critical views on the <i>Harry Potter</i> series.....	145
5.4	<i>Harry Potter</i> series in the Arab world	148
5.4.1	Subtitling <i>Harry Potter</i> into Arabic	150
5.4.2	Issues in subtitling <i>Harry Potter</i> into Arabic.....	151
5.5	A typology of cultural references in <i>Harry Potter</i> movies.....	153
5.5.1	Names in <i>Harry Potter</i> movies	154
5.5.1.1	Names of students at Hogwarts.....	155
5.5.1.2	Names of professors at Hogwarts School	158
5.5.1.3	Other characters connected to Hogwarts.....	161
5.5.1.4	Names of Hogwarts' founders.....	162
5.5.1.5	Ghosts.....	163
5.5.2	Names of animals and mythological creatures	164

5.5.3	Place names (typonym).....	167
5.5.4	Magical objects	169
5.5.5	Spells and potions	173
5.5.6	Food	174
5.5.7	Weights and measures.....	175
5.5.8	Transportation systems	176
5.5.9	Songs and riddles	177
5.5.10	Neologisms.....	179
5.6	Conclusion	181

Chapter Six: Data Analysis

6.1	Introduction.....	183
6.2	The names in <i>Harry Potter</i> movies	184
6.2.1	Names of Characters	184
6.2.1.1	Names of students at Hogwarts School.....	185
6.2.1.2	Names of professors at Hogwarts School	191
6.2.1.3	Other characters connected to Hogwarts School.....	195
6.2.1.4	Ghosts.....	198
6.2.2	Names of animals and mythological creatures	200
6.2.3	Place names (toponyms)	212
6.2.4	Magical objects	221
6.2.5	Spells and potions	224
6.2.6	Food and drinks.....	233
6.2.7	Weights and measures.....	238
6.2.8	Songs and riddles	240
6.2.9	Customs, events and practices	242
6.2.10	Acronyms and neologisms	245
6.3	Conclusion	248

Chapter Seven: Conclusion

7.1	Research questions and findings.....	251
7.2	Limitations and recommendations.....	257

Bibliography	260
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Appendices	278
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Figures and tables

Table (1) Titles and release dates of production of <i>Harry Potter</i> movies and their Subtitles into Arabic	6
Table (2) Spells in <i>Harry Potter</i> movies and their transliteration forms in Arabic	225
Table (3) Non-metric measures and their Arabic subtitles.....	240
Table (4) Frequency of cultural references and subtitling strategies in <i>Harry Potter</i> movies	250

Appendices

Appendix (1) <i>Harry Potter and the Philosopher's Stone</i>	278
Appendix (2) <i>Harry Potter and the Chamber of Secrets</i>	281
Appendix (3) <i>Harry Potter and the Prisoner of Azkaban</i>.....	283
Appendix (4) <i>Harry Potter and the Goblet of Fire</i>.....	284
Appendix (5) <i>Harry Potter and the Order of the Phoenix</i>.....	287
Appendix (6) <i>Harry Potter and the Half-Blood Prince</i>	290
Appendix (7) <i>Harry Potter and the Deathly Hallows (1)</i>.....	293
Appendix (8) <i>Harry Potter and the Deathly Hallows (2)</i>.....	296

Abbreviations

For ease of references, the following abbreviations will be used throughout this study to refer to either the movies in the *Harry Potter* series or to some linguistic terms.

Linguistic terminology

AV	Audiovisual
AVT	Audiovisual Translation
DTS	Descriptive Translation Studies
TS	Translation Studies
CRs	Cultural References
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text

***Harry Potter* Movies under analysis are also abbreviated as follows:**

<i>Harry Potter and the Philosopher's Stone</i>	(HPPS)
<i>Harry Potter and the Chamber of Secrets</i>	(HPCS)
<i>Harry Potter and the Prisoner of Azkaban</i>	(HPPA)
<i>Harry Potter and the Goblet of Fire</i>	(HPGF)
<i>Harry Potter and the Order of the Phoenix</i>	(HPOP)
<i>Harry Potter and the Half-Blood Prince</i>	(HPHBP)
<i>Harry Potter and the Deathly Hallows</i> (1)	(HPDH)(1)
<i>Harry Potter and the Deathly Hallows</i> (2)	(HPDH)(2)

Transliteration Rules (Arabic-English)

This study has adopted the transliteration system approved by the Library of the Congress and the American Library Association.

ā	(long)ا	‘	ء
t	ت	b	ب
j	ج	th	ث
kh	خ	h	ح
dh	ذ	d	د
z	ز	r	ر
sh	ش	s	س
ḍ	ض	ṣ	ص
ẓ	ظ	ṭ	ط
gh	غ	(ayn) ‘	ع
q	ق	f	ف
l	ل	k	ك
n	ن	m	م
w	و	h	ه
y	ي	ū (long)	و
a	َ	ī (long)	ى
u	ُ	I	ِ

Introduction: Focus of the Study

In a world that is growing in unity from a social, cultural and linguistic point of view, mass media and mass communication in general are becoming more relevant to an appropriate understanding of the various cultural identities. New technological developments in mass media and communication devices, such as digital television and DVD technology, are bound to overcome the borders among the countries by what is already widely known as Audiovisual Translation (AVT). In many countries, adults, children and adolescents in particular, spend many hours watching the screen rather than any other activity such as reading, especially since the spread of satellite.

In recent years, more information are transferred and presented in different types of audiovisual format such as movies in DVD formats, and the interface between technologies, language and culture is increasing rapidly as well. The popularity of television and DVDs encouraged many scholars, researchers and even governments to seriously consider the use of this medium as a means to deliver a certain message to the viewers. Thus, audiovisual material is, by nature, a vehicle to transfer thoughts and ideas, and it is a means to reflect the producer's language, culture and aims.

Many consider audiovisual translation (AVT) as one of the most challenging forms of translation encountered these days, and its problems cannot be reduced to questions of grammar, lexis or semantic structure. This is due to the fact that it is one of the most widely used forms of translation and that it is more readily accessible, as within the context of film,

[...] the film is a mirror of the culture which it unfolds, along with the materials, attitudes and intones of its screen play, author, and director all conveyed through the language and visual images which serve as their vehicle (Whitman-Linsen, 1992:10).

AVT started to gain ground within the field of translation studies in the 1990s. In recent years, as well, “translation studies have come into close contact with cultural studies, progressively abandoning the idea that translation is merely a linguistic operation and seeing it instead as a form of intercultural communication” (Gambier, 2003: 216). Without a doubt, “translating culturally-centred movies for a specific cultural and linguistic community imply interpreting otherness through the images and words used by the narrating culture” (ibid). Therefore, the encounter with the other which is portrayed in movies is subordinate to the relation between the source and the target language/culture.

Subtitling, as an audiovisual mode, has recently been considered as a key method to facilitate communication with the audience, “especially in comparison with dubbing which is, at present, another mainstream method¹.” Subtitling, unlike traditional forms of translation, is “a process from verbal language into written text, and highly dependent on subtitling equipment to present or transfer information to its viewers” (ibid). Subtitling is seen here as a point of contact and as a culture procedure, where different social practices meet in the shaping of oral and written exchange and by means of which ‘the other’ is represented. With the restrictions imposed on subtitling in mind, “subtitlers adopt different strategies in their attempts to convey movie plots or content to target language audiences, thereby creating an interface between culture and technology in the context of translation” (Ying Zhang & Junyan Liu, 2009: 113).

Furthermore, in the last ten to fifteen years, as O’Connell (2009: 223) claims, the number of publications addressing aspects of AVT for children has been increasing. However, very little studies have been made on the combination of these two subjects, i.e. AVT for children. When the receptor of translation is as vulnerable as children, the translator has to be very careful to find a balance between the concept of translation, being a bridge

¹ <http://www.ccsenet.org/journal/index.php/ass/article/viewFile/545/526> [accessed on 09 May 2010]

between cultures, different viewpoints, a space to introduce new ideas and the expected aim of audiovisual materials for children within the norms of the target culture, within the limitation of space, time and semiotic systems.

To deal with cultural references (CRs) successfully, (Baker, 1998: 245) states that “a translator has to be not only ‘bilingual’ but also ‘bi-cultural’.” As a result, when dealing with CRs, the translator may opt for a cultural transfer of the reference by using the equivalent target language reference which corresponds to the source language/cultural reference to be translated. In order to maximise the irretrievability of the intended meaning, each subtitle has therefore to work on different levels, as a unit and as part of a "larger poly-semiotic whole"². From all the above mentioned reasons and as stated by Baker (1997: 76), it seems quite clear that “the transmission of cultural values in AVT remains one of the most pressing areas of research in translation studies.”

This study focuses on the subtitling of CRs of fantasy movies aimed at children and adolescent audience. The main concern is to look at how CRs in *Harry Potter* movies are treated in Arabic subtitles. The corpus of this series is chosen because of its huge popularity around the world and the nature of its language and themes which pose a significant challenge for subtitlers, especially when working between two incongruent languages and cultures like Arabic and English. Thus, this study is in an attempt to examine the treatment given to cultural references in the encounter of these two distinct languages and cultures via subtitling.

² <http://www.bokorlang.com/journal/22subtitles.htm> [accessed on 15 May 2009]

0.1 Rationale

Audiovisual products exert significant effect on the target audiences' awareness of other cultures and values. Hence, there is a need for descriptive approaches and studies in AVT to uncover the characteristics of subtitling audiovisual products. There are also a lot of linguistic and cultural references that seem to be sacrificed in the subtitling process and that might cause a loss in the translation of an identity from one culture to another. In addition, audiovisual translation, as stated by Spanakaki (2007), is "a form of translation that is of vital and growing importance, it imposes a variety of both technical and contextual constraints³." Because of the multiple theoretical and practical issues involved in audiovisual translation, it has recently become the focus of several academic conferences, publications, etc.

This particular topic has been chosen for academic and personal reasons. First, AVT has recently attracted a lot of attention in academia. Besides, many scholars, such as Delabastita, Dries, Gambier, Ivarsson, Karamitroglou, Gottlieb and Cintas to name but a few, have started investigating audiovisual translation and conducted several pro gradu theses on this field. Second, this kind of activity reaches a large number of people, mainly through television and DVDs. Third, subtitles are bound to play an increasingly more important and prominent role in our societies because the quantity of subtitled products which cross over to other cultures is very large. For this reason, many studies have been conducted in many languages and cultures. Another reason is that this study aims to contribute to develop a broad understanding of many challenges encountered in AVT.

Furthermore, research on the subtitling of movies is a relatively new field. In the Arab world, in particular, there is huge shortage of research in the field of writing as well as subtitling for children as will be discussed in the first two chapters. Consequently, this study

³ <http://www.bokorlang.com/journal/40humor.htm> [accessed on 27 June 2009]

aims to fill part of the existing gap in researching this field of study in the Arab world, namely, the subtitling of fantasy movies, using *Harry Potter* series as its case study.

0.2 The Data

The primary data for this study is the *Harry Potter* movies (produced from 2001 to 2011) containing Arabic subtitling, i.e. for which there is an international version on DVD subtitled into Arabic. The data consists of all CRs collected in the whole series with their Arabic subtitles. The CRs are divided into groups and subgroups: names of major and minor characters, animals, magical objects, spells and potions, food, neologisms and other CRs. In the analysis, the main focus will be on CRs that are important and significant for the purpose of the study. Each category will be discussed in detail, supporting the analysis in the conclusion. The method used in the analysis is descriptive, however, in some cases more explanation analysis is provided. Also, in the analysis, the suggested typology of CRs will be used. Because the data contains several semantically loaded or meaningful names and other CRs, a central question in the analysis is whether they are understandable to the target audience, especially if they are retained in their original form, i.e. transliterated.

Actually, I am aware that my assumptions about how the Arabic subtitles work or not and what kind of effect they have on the Arab audience may not reflect the actual way audiences feel about and react to them. I believe that including my comments is valid and valuable for the purpose of the study. As well, my evaluation of the Arabic subtitles stems from a cultural point of view. However, my understanding of the CRs is by no means the correct interpretation. Thus, the claims in this study are still open for debate.

The selected movies are chosen because they provide all the components of the story and its magical world, characters, places, themes, etc. Most of the selected movies pose the

main problems of translation/subtitling discussed in this study. A list of the eight movies and their titles in Arabic are provided in Table (1) below:

Title (English)	Release Date	Title (Arabic)
<i>Harry Potter and the Philosopher's Stone</i>	2001	هاري بوتر وحجر الفلاسفة <i>Hāri Butar wa Hajarū l-Failasūf</i>
<i>Harry Potter and the Chamber of Secrets</i>	2002	هاري بوتر وحجرة الأسرار <i>Hāri Butar wa Hujratu l-Asrār</i>
<i>Harry Potter and the Prison of Azkaban</i>	2004	هاري بوتر وسجين أزكابان <i>Hāri Butar wa Sajīnu Azkabān</i>
<i>Harry Potter and the Goblet of Fire</i>	2005	هاري بوتر وكأس النار <i>Hāri Butar wa Ka'su Nnār</i>
<i>Harry Potter and the Order of Phoenix</i>	2007	هاري بوتر وجماعة العنقاء <i>Hāri Butar wa Jamā'atu l-'Ankā'</i>
<i>Harry Potter and the Half-Blood Prince</i>	2009	هاري بوتر والأمير الهجين <i>Hāri Butar wa l-'Amīru l-Hajīn</i>
<i>Harry Potter and the Deathly Hallows (1)</i>	2010	هاري بوتر ومقدسات الموت (1) <i>Hāri Butar wa Muqaddasātu l-Maūt</i>
<i>Harry Potter and the Deathly Hallows (2)</i>	2011	هاري بوتر ومقدسات الموت (2) <i>Hāri Butar wa Muqaddasātu l-Maūt</i>

Table (1) Titles and release dates of production of Harry Potter movies and their subtitles into Arabic.

More background about the series will be provided in chapter four, including all necessary information about the author and Warner Brothers Company which adapted the production of the series, official and fan subtitles, etc.

0.3 Statement of the problem

In an attempt to approach the issues involved in subtitling CRs, the main focus of this study is to highlight the theoretical background of AVT and subtitling in particular, as well as to enrich the research with a detailed investigation of the challenges encountered in the subtitling field. This study also explores the problematic issues of subtitling CRs from English into Arabic.

Delabastita (1989) investigates the problematic issues of subtitling. The main issue to be highlighted is that subtitling presupposes much reduction of the original dialogue. The reason is that “the number of visual and verbal signs on the screen is restricted, on one hand, by the space available and, on the other hand, by the time available” (ibid: 200). In other words, the constraints of space and time force the subtitler to analyse the source text material carefully and decide what should be conveyed and what can or must be deleted. Another important aspect worth mentioning is that the translation of movies can be influential on the viewers of the target language and, as a consequence, “in the construction of national identities for foreign cultures” (Venuti, 1998: 67).

Likewise, the complex notion of culture, which will be analysed in the thesis, is seen primarily to include all CRs which characterise an identifiable community or situation. This study also aims to investigate the subtitling of some aspects relating to cultural references and to evaluate their contribution to positive and negative connotations and their translation in interlingual subtitles (from English into Arabic).

0.4 Research questions and hypotheses

Undoubtedly, the *Harry Potter* series has achieved phenomenal success both in English and its multiple translations and subtitles across the world. Both the books and the movies have added to the commercial phenomenon. Given this context and its worldwide influence, it is important to understand more clearly the processes of intercultural transfer through subtitling. The aims of this research are to explore, describe, analyse, and suggest typology of all CRs that exist in the corpus selected in this study. Also, this study aims to investigate subtitling strategies used in the Arabic subtitles when translating CRs in *Harry Potter* movies.

The analysis of the movie series starts from the hypotheses that the way in which CRs are treated inevitably affects the way the two cultures involved are represented. For instance,

there are significant cultural differences between English and Arabic languages. One cannot translate/subtitle between these two languages without paying attention to these differences. Also, because of the technical constraints of subtitling, translation loss and compensation are inevitable. In addition, subtitling CRs needs to be communicative in order to be successful, especially when intended for children. In the case of the *Harry Potter* series this can be challenging, given the diverse audiences. Accordingly, in line with the focus of this study, the main discussion will concentrate on the following initial question:

- What conclusions can be reached about subtitling CRs for children in the Arab world?
And to what extent is the cultural content of the *Harry Potter* movies negotiated through Arabic subtitling?

This main question leads to a set of sub-questions that motivate the literature review and the analytical part of the study. All questions are considered in the context of AVT in general and subtitling for children in the Arab world in particular.

- How are audiovisual translation and subtitling in particular approached from a translational perspective?
- What are the cultural and ideological factors that may influence translators during the process of translation?
- What are the principles that seem to determine how CRs are classified and translated under certain conditions?
- What types of cultural references are likely to be problematic when subtitling *Harry Potter* movies for children?
- What translation strategies have been used in *Harry Potter* Arabic subtitles to handle different types of CRs? And can the chosen strategy and subtitle be considered appropriate and have the same effect on the target audience despite the restrictions inherent in subtitling?

0.5 Theoretical framework and methodology

In order to investigate and find answers to these questions, a corpus of CRs needed to be compiled. As mentioned above, these are collected from all the *Harry Potter* movies with Arabic subtitles, which have been made available for the foreign market. The research method involves watching the movies and identifying CRs that usually pose translation problems such as names, food items, place names, invented terms, etc. A close analysis of each cultural reference in the source text with its target subtitle is conducted. To put it more clearly, the method involves breaking down a movie into single frames/shots/phases, and analysing all the CRs used in each frame/shot/scene. The analysis procedure involves the following:

The first stage, description of the ‘action’, aims at providing the reader with background information related to the visual frame under analysis. The second stage, ‘verbal soundtrack’, looks only to the language part of the soundtrack and provides the reader/spectator with an exact word by word transcription of the analysed spoken utterance. Even though the spoken utterances are transcribed completely, only some parts are analysed. The parts under analysis will be highlighted in bold so as to make the reader aware of what and where the difficulty in the translation of the written subtitles is.

The third stage, ‘subtitle’ as shown in the snapshots, provides the reader/spectator with translation/adaptation for the subtitles of the spoken utterances under analysis. Even though the subtitles are shown completely, only some parts are analysed. The parts of the subtitles analysed will be highlighted as well, so as to make the reader aware of the crucial points in the subtitle of the above-mentioned utterances. The fourth stage specifies the time in seconds of the DVD; it serves to highlight the actual time progress of the subtitle on a second-to-second basis.

The fifth and final stages, ‘subtitle analysis’, provides the reader with a closely conducted analysis of each source text item with its target subtitle. The analysis focuses on CRs that usually pose subtitling problems because of their different or non-existent values in the two languages/cultures involved. It is worth noting that the analysis is mainly descriptive, however, there are few cases where the researcher go beyond description and provide the reader with more contextual analysis. The purpose is to show that despite the space and time restrictions inherit in subtitling, in some cases there is a possibility to provide some kind of explicitation to make the CR more explicit and comprehensible to the target audience.

To facilitate the analysis, the data is divided into several categories: names of characters, animals and magical creatures, places, magical items, spells and potions, food items, weights and measures, songs, etc. It is also worth mentioning that all CRs collected from the corpus and used in this study are included in the appendix at the end of this thesis. The appendix consists of five columns: the source English text, the Arabic subtitle, time in seconds for easy reference, category, and strategy applied.

0.6 The paradigm shift to Descriptive Translation Studies (DTS)

As seen from the methodology, this study is mainly descriptive in nature; therefore, it is worth locating it within the research area of descriptive translation studies. DTS have become known as a new trend within the field of translation studies since the 1970s. Descriptive analysis is one of the recent approaches that was adopted by researchers in order to investigate the effect of the various factors and levels that build the translation system and its position in a broader poly-systemic context. This new area also highlights the importance of an empirical, descriptive approach which is target-text oriented.

In his initial work in 1972, Holmes set the boundaries of the field of translation studies with two main objectives: first, “to describe the phenomena of translating and translation”,

and second “to establish general principles by means of which these phenomena can be explained and predicted” (Holmes, 1994: 71, cited in Diaz Cintas, 2004 :22). This conception gives rise to two different areas, an empirical branch called descriptive translation studies (DTS) and a theoretical one called theoretical translation studies (ThTS). According to Cintas (2004: 22), this discipline began to gain momentum and weight and some scholars such as Toury, Evan-Zohar, Lefevere, Hermans, and Bassnett have subscribed to its assumptions and elaborated on these theoretical hypotheses.

At first, the field of descriptive translation studies was almost completely concerned with literary translation, and there were many obstacles to adapt these theoretical issues to the audiovisual field. The situation is now different, as a lot of interest in different types and modes of translating, including AVT, have emerged.

There has also been a shift of interest from the study of the process of translation to the analysis of the product of translation, which is adopted by the target polysystem and follows its literary and cultural norms. Hence, it is important to study not only texts but also the range of factors and elements that govern their production, promotion and reception. The advantages of this approach, as suggested by Diaz-Cintas (*ibid*), are that it blurs the boundaries between different cultures to enhance the marginalized social activities in AVT as opposed to literary translation. Also, it helps to expand the research sphere since it emphasizes the need to include the translated works in the study of the cinematography of any country.

Consequently, some scholars have recently begun to focus on translation, as evidenced by the introduction of modules in subtitling and dubbing. They also search for bridging the gap between film studies and translation studies (Remael 2000). For instance, Karamitroglou (2000) uses very up to date translation concepts and theories such as polysystem and norms and applies them to the field of AVT. The aim of his study is to observe the primary norms

and AVT mode, subtitling or dubbing, that govern translating children's programmes in Greece.

As this research describes and investigates the influence of some cultural, and other social factors (macro-textual elements as put by Diaz-Cintas, 1998, 2004, 2007) on the choice of strategies used in subtitling the *Harry Potter* series into Arabic, the descriptive approach would be the most viable theoretical framework to be adopted for this study. Thus, in an attempt to answer the above research questions within the theoretical framework, it is useful to look into the validity of the concepts developed within DTS, including Even-Zohar's and Toury's contributions. The following elaborates some of these key contributions.

Polysystem Theory is a term coined by Evan-Zohar in the 70s to refer to a group of "semiotic systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole" (Shuttleworth & Cowie 1997: 176). Even-Zohar (1990:51) argues that:

Translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system.

As a first step towards such methodology, Toury (1995: 13) takes into account the "position of translated works within the literary system of the target culture." He builds on the concept of polysystem developed by Evan-Zohar (1978-1990) and goes on to suggest his methodology which consists of three steps. As summed up by Munday (2008: 111), they are:

Situate the text within the target culture system, looking at its significance or acceptability. 2) Compare the ST and TT for shifts, identifying relationships between 'coupled pairs' of the ST and the TT segments. 3) Attempt generalizations, reconstructing the process of translation for this ST-TT pair.

This means that the polysystem structure requires the researcher to associate translation to its source text and other translations in the target culture, and to observe the wider ‘social factor’ or ideologies that influence these texts.

From another perspective, according to Diaz-Cintas (2004:23), the literary polysystem “comprises a range of literatures from canonical works to those which are considered minor (i.e. children's literature, popular and romantic fiction, thrillers etc.) as well as translation works.” For him, the concept of the polysystem is considered to be sufficiently flexible for describing the film polysystem. He argues that the film polysystem consists of “national products and the translated ones - dubbed or subtitled - and deals with the relationships that are established among all of them” (ibid). This new approach to translation allows for the translated work to be “studied as a product in itself that is integrated in the target polysystem” (Diaz-Cintas, 2004 :23).

For the purpose of this study, it is necessary to relate the AVT to its original production and to other original Arabic audiovisual productions for children, and then link it to other types of translations for children (translating written children's literature) in order to investigate the cultural influences over the translation strategies in subtitling children’s works.

0.7 Structure of the study

As mentioned earlier, the aims of this study are to investigate, discuss and analyse CRs within the field of AVT, and subtitling for children in particular. **Chapter one** is an overview of the main issues related to audiovisual translation. This chapter sets out to view the scholarly literature on audiovisual translation and its forms as a special form of translation. It also addresses definitions of audiovisual forms, distinguishing the dissimilarity between the two main types of AVT: subtitling and dubbing, with special emphasis on subtitling. In

addition, it reviews classification, constraints, technical aspects and history of subtitling in general and in the Arab world in particular, and discusses advantages and disadvantages of subtitling.

Chapter two sheds light on the relationship between language, culture and translation and to what extent they are interconnected to each other. Various definitions of these terms are provided and elaborated to serve as background that is essential for the study. Likewise, this chapter focuses on establishing the definition, importance and history of children's literature in the Arab world in particular and also sheds light on some aspects, educational, ideological and cultural, which always play significant roles in children's literature. The chapter also investigates translating for children in general, and for Arab children in particular, and how both are governed by cultural and ideological norms. Finally, it entails a detailed discussion of children's literature within the field of audiovisual translation, and the impact of audiovisual materials on children and its role as a medium to deliver a certain message to children.

Chapter three explores and discusses typologies of CRs from a translational perspective, with special focus on models of subtitling practice. It covers the typologies proposed by Newmark (2004), Oltra Ripoll (2005), Klingberg (1986), Tortoriello (2006), Schwarz (2002) and Davies (2003). It studies these models from theoretical and practical perspectives in order to investigate how scholars in the field of translation have dealt with these issues. The chapter also discusses and examines the principles that seem to determine how CRs are classified and translated/ subtitled in literary and audiovisual translation under certain conditions.

Chapter four presents different approaches of interlingual subtitling strategies employed for handling CRs proposed by Diaz Cintas and Remael (2007) and others. These models will be evaluated before the analysis of CRs in the *Harry Potter* movies under

investigation. Also, the chapter argues that translation strategies are not only procedures of listing various options and deciding on the most appropriate, but the necessary cognitive process of finding a solution which satisfies the translator enough to move on to the next subtitle.

Chapter five sheds light on a complete profiling of the *Harry Potter* series. It introduces the data for the study at hand, starting with an overview of the *Harry Potter* series. It also distinguishes between the novel and the movies. A significant portion of the chapter is devoted to the examination of the series and its cultural, sociological and ideological impact across the world, and how the series has come under criticism for its apparently clichéd tone. The second half of this chapter discusses a suggested typology of CRs in the *Harry Potter* movies. Different types of CRs are classified into categories such as names of characters, places, animals and mythological creatures, magical objects, spells and potions, food items, etc. This classification will be used in the analysis chapter.

Chapter six serves as the practical analysis of the series under study. It focuses on the analysis of the data that was collected from the *Harry Potter* movies. The analysis looks at CRs discussed in chapters three and four with continuous reference to subtitling strategies of CRs discussed in chapter five in order to identify what strategies were employed to translate English texts into Arabic subtitles and to determine their frequency, as well.

Chapter seven serves as a summary of the findings of the analysis of the series. It serves as a conclusion for the study where the research questions are answered. It also reviews the discussion which was carried out in the previous chapters. It summarises the empirical work and draws the main conclusions and implications of the results with regards to the theoretical framework and the research model. Limitations and issues worthy of further research and investigation in the field of audiovisual translation in general and subtitling for children in particular are also covered.

Chapter One

Audiovisual Translation and Subtitling:

Theoretical and Practical issues

1.1 Introduction

This chapter is primarily intended to investigate the field of audiovisual translation (AVT) in general, and subtitling in particular. The chapter opens with the discussion of the terminology, definition and development of AVT. It then discusses the incorporation of translation studies (TS) and AVT. This is followed by an investigation of the forms of AVT with special emphasis on subtitling. Also, part of this chapter is concerned with the history of audiovisual translation in the Arab world. The chapter then moves on to look into subtitling, with special focus on its types, parameters, process and technical aspects. Finally, the chapter highlights the advent of subtitling in the Arab world and addresses its advantages and disadvantages.

1.2 Audiovisual translation (AVT)

Audiovisual translation is increasingly becoming a field of academic research within the field of Translation Studies (TS). Audiovisual translation (AVT) is arguably one of the most common forms of translation that is used and consumed in an increasingly expanding market. For several decades, most countries in the world have developed their own traditions of movie industry. Movies are, consequently, considered a very influential and powerful tool for conveying ideas, values, and information.

Besides, movies are considered to be one of the foremost art forms consumed by millions of people around the globe. In addition, as referred to in the introduction, the amount

of time adults and children spend in watching audiovisual products is growing and actually, people nowadays spend more time watching television than in any other activity.

The unsettled terminology used to denote AVT has caused problems when discussing the issues involved in audiovisual translation. A number of terms like ‘constrained translation’, ‘film translation’, ‘screen translation’, ‘multimedia translation’ and ‘adaptation’ are proposed by many scholars to refer to the translation of audiovisual material. However, each of these terms entails some limitation. According to Díaz Cintas (2003: 194), the term ‘film translation’ was the first term to be used in the field of AVT. However, the term ‘film translation’ can comprise only full-length movies and, therefore, excludes other audiovisual material such as documentaries and series (Delabastita, 1990: 105).

Likewise, the term ‘screen translation’ indicates materials that are distributed via the screen, i.e. television, cinema, and computer screen and excludes other translations designed for theatre and radio (Díaz Cintas, 2003: 194; Díaz Cintas and Remael, 2007: 12). Orero (2004) acknowledges that this term “opens the door for inclusion of the translation of products that so far had escaped more accurate categorization, such as computer games, web pages and CD-ROMs”. To date, most research in AVT has been dedicated to the field of screen translation, which, while being both audiovisual and multimedia in nature, is specifically understood to refer to the translation of movies and other products for cinema, TV, video and DVDs.

‘Multimedia translation’ is restricted to those products where the message is transmitted through multiple media and channels (Díaz Cintas and Remael, 2007: 12). Multimedia translation combines AVT (particularly dubbing and subtitling), programming skills and SciTech translation (Chaume 2004: 40). ‘Multimedia translation’ can be found in interactive games for PCs and consoles. It is necessary for the translator to keep both dubbing and

subtitling synchrony, paying special attention to visual and acoustic virtual reality created in the game.

All of the aforementioned terms are restricted to some types of AVT and ignore other aspects of these materials. This difference in terminology is a clear indication of the changing times and nature of the field, and is “reflected in a certain amount of indecision with respect to terminology” (Orero 2004). However, far from being a barrier of communication, it is rather viewed as an obvious sign that many scholars wish to preserve an open approach, enabling them to realise, understand and appreciate the new developments in the practical application of translation.

The first studies carried out tended to refer to film translation, but when the field of study was extended to include television and video releases, the term audiovisual translation was introduced and continued to be used by many scholars such as Díaz Cintas and Remael (2007: 11-12), Orero (2004) and Karamitroglou (2000: 1). These scholars agree on the use of the generic and flexible term ‘AVT’ as it encompasses all varieties of AV material. Unlike communication through, books, radio and telephone, audiovisual communication is set out to cover “the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually through some kind of electronic device” (Delabastita, 1989: 196). Accordingly, this study will adopt the term AVT.

1.2.1 Audiovisual translation and/in translation studies

Translation was traditionally used to make different types of texts available to a large number of audiences. Those audiences were educated people from both source and target languages. During the twentieth century, Newman (1991:16) claims that there was a change in the type of material that was translated. Other types of texts such as “technical and political texts as well as well-known literature” have been made available to a wider audience. For instance,

cinema and audiovisual products, in the most general sense of the term, are part of an industry with a clear cultural dimension and, given that they reach most of the population of a country they have significant manipulation power.

In addition, translation carried out in the audiovisual field currently accounts for a growing world population exposed to translation activity. The increase in exposure to translation activity is for two reasons: firstly, audiovisual products reach a large number of people because reception is easy, mainly through the television. Secondly, a large quantity of translated material is transferred to different cultures, including documentaries, interviews, movies, news, discussion programmes, shows series, cartoons and so on. The growth is particularly significant in those countries where English is not the official language (ibid: 17).

From the translation scholars' perspective, Baker (2001: xiii), in the opening paragraph of her introduction to the *Routledge Encyclopaedia of Translation Studies*, comments that in the early 1990s many had begun to see AVT "as an exciting new discipline, perhaps the discipline of the 1990s." There had been, in fact, numerous national and international conferences on this issue, and we have seen an explosion in publications in the field, including several academic best sellers (Diaz Cintas, 2003). Furthermore, AVT is distinguished from other forms of translation because it involves technical and contextual limitations. For instance, Gottlieb (2001: 164) discusses what he calls

the textual (qualitative) and formal (quantitative) constraints on subtitling. Textual constraints are those imposed on the subtitles by the visual context of the movie, while formal constraints refer to the space factor.

Though much work has been done to study audiovisual translation over the years by scholars such as Yves Gambier, Diaz Cintas and Henrik Gottlieb there is still plenty of scope for more comprehensive teaching and researching in academia. The increasing market demand for audiovisual translators and the number of students interested in it demonstrate

that technological developments which have changed paper oriented society towards media oriented society have also made AVT the most dynamic field of translation studies.

As part of this progression, some might disagree that one of the branches that has received the greatest impetus is AVT. We have entered a period of dynamic activity, dating back to the early 1990s, which points to a very promising future in decades to come. In a forthcoming compilation of bibliographical references on subtitling, Henrick Gottlieb has traced more than 1300 titles dating from 1933 to 2000, most of which have appeared in recent years. All of these items “cover interlingual subtitling, although works on other screen translation methods are also included, such as dubbing and voice-over”, which devote chapters or major sections to subtitling (Diaz Cintas, 2003: 192).

Delabastita looks at translation from another perspective of audiovisual communication. As stated by Delabastita (1989:193), “this branch of research has been practically overlooked in scholarly circles despite the increasing quantitative importance of translation in mass media.” He argues that this is “due to to the fact that the study of culture phenomena has never been on the top list of priorities among scholars.” Delabastita also claims that there has recently been “an increase in the amount of individual studies”, but at the same time he criticizes the absence of a comprehensive approach on AVT.

Karamitroglou (2000: 10) states that there have been many problematic issues in the field of AVT that “frequently raised the question whether translation studies can actually include AVT within its broad scope.” Besides, Fawcett (1996: 66) acknowledges that research challenges such as “the theoretical nature of most existing AVT studies and the lack of a consistent corpus of translated audiovisual material aggravate the problem.” Ballester (1995: 178) adds that AVT has always been looked at as inferior to literary translation, and this is probably due to “the lack of cultural prestige in audiovisual mass-media, compared to canonised literature.”

In fact, there are many restrictions that arise basically from the audiovisual nature which differentiate AVT from other forms of translation. Having said this, Karamitroglou (2000: 11) suggests a number of additional reasons that allow us to accept AVT as a sub-field of translation studies: first of all, AVT has more in common with written translation. In other words, most AVTs nowadays are performed with a written form of the original source text in hand. Also, typological studies in AVT have already presented various transfer methods within the framework of translation studies in a coherent and scientific way. Additionally, AVT was born out of the same drive that guided literary translation.

Furthermore, the differences between AVT and translation of literary texts seem obvious and have to be studied carefully. For instance, when certain concepts in translation studies are applied to AVT, they should be revised, extended and rethought. For instance, subtitles are short-timed and their consistency depends on the interaction with the sound and images. Also, in literary translation, the writer is often looked at as an individual person, while in AVT there are a number of people or institutions involved in the process (actors, director, producer, screen writer, editor, sound engineer, cameraman, etc.). This means that there is a relationship not only between those involved in producing the AV product, but also between them and the target audience.

The concept of translation strategy “varies at the macro and micro-levels, and with regard to the social, political and cultural effects of AVT” (Gambier, 2009: 49). For instance, does subtitling necessarily imply foreignising, while dubbing would be necessarily domesticating? Another important concern is the intervention “between oral and written, between written norms, dominant conventions, the written language of subtitles and between ordinary speech and dubbings” (ibid). Thus, as argued by Gambier, AVT may “disturb translation studies”. Yet, translation studies can in turn improve studies on AVT by examining relevance theory, DTS and the poly-systemic perspective.

It is also worth mentioning that when dealing with translation for the screen, unlike translation in print, the viewer is unable to go back and view the translation for a second time. For this reason the translator has to produce a target text that is simple, intelligible and readable at high speed, since reading speed is another crucial factor involved in the process of subtitling. Unlike readers of written translation that appear in print, movie audiences, are often from different backgrounds and different walks of life and can be educated, literate or even partially illiterate. They can also be of various age groups, or from different social classes. Thus, the translator for the screen has to adapt his/her target text so that it can be understood by a wide audience.

The discussion above indicates that there are more issues to take into consideration. For instance, as stated by Schwarz (2002), the subtitler is faced with “multi-media performance, where the dialogue operates together with the visual image, soundtrack and music.” The subtitler’s task is to transfer the spoken dialogue into written subtitles. This is not only “a change of medium but the elusive and ephemeral voice of the original movie dialogue is fixed and presented in a printed version” (ibid). Thus, it is important to exactly understand the role of dialogue in movies.

Kozloff (2000, cited in Schwarz, 2002) states that although the dialogue appears as spontaneous speech, it forms a carefully elaborated work by a writer who, probably, re-wrote the parts many times before issuing the final draft. This dialogue is then revised and performed by actors and eventually mixed with the rest of the soundtrack. As mentioned earlier, the dialogue is mainly responsible for the communication of the narrative. It identifies the time and location of the story⁴. Dialogue may also be used as a tool to have effect on audiences’ emotions, for instance in building up happiness or horror. In addition, movie dialogue achieves functions which occur outside the storyline. It might comprise the use of

⁴ <http://www.bokorlang.com/journal/22subtitles.htm> [accessed on 22 October 2009]

alliterations, metaphors, and poetic language, and might also convey cultural and ideological messages.

Another issue to be addressed here is that the subtitler has to produce “texts which read naturally and are comprehensible as a unit” (ibid). This must be achieved in accordance with the same mood and style of the original movie. This means that a subtitler needs to acquire special skills such as rich vocabulary of synonyms, as well as the ability to adapt and re-write for a different audience. The primary purpose of good subtitles, therefore, must be their simplicity, clarity, efficiency and adequacy. Subtitles need be read and understood within the short time they appear on the screen. They should not disturb the audience’s main focus since their purpose is to aid the audience with the understanding and enjoyment of the movie.

1.3 Types of AVT

The aim of this section is to describe the translation types of audiovisual translation available today after a century of AVT practice. The focus will be on the major AVT modes - e.g. dubbing and subtitling. However, before describing these types, a historical view of its development should be useful.

Despite its short history, AVT is constantly adding to existing types. Its practice dates back to the era of silent movies, when intertitles were introduced between frames in order to narrate the story plot (Bartolome & Cabrera, 2005: 89). It cannot be denied that dubbing and subtitling are still the major types, but other AVT types are now emerging in certain areas. There seems to be many factors behind this growth which helped in promoting AVT.

In fact, AVT is part of the show business, and thus, economic interests are a factor behind the wide use of AVT. Generally speaking, subtitling and dubbing are linked to economic conditions. Countries with economic potentials for technological development - such as France - can afford dubbing, poorer countries - such as some Eastern European

countries— settle for subtitling or voice over. However, there are other reasons for choosing different AVT types: a) local habits and traditions make it unlikely that an audience used to a certain practice will accept a change; b) cultural reasons in some societies might recommend the original soundtrack; c) political requirements or censorship policy might be the deciding factor; d) historical reasons might also be crucial (ibid: 91).

This does not mean that one type is better than another, but it partially accounts for the distribution of AVT modes throughout countries. New technologies are changing AVT norms in different countries. The United States, for instance, has traditionally been reluctant to accept foreign audiovisual products; however, new audiovisual markets are being explored by means of subtitles, because the audience is now used to emails and chat formats, which are similar to this AVT type (Díaz Cintas 2003: 52-53). In addition, despite the great amount of research that is being carried out in AVT, there does not seem to be common agreement on the number of AVT modes. In fact, the figures vary significantly depending on the author consulted. Less than a decade ago, scholars could only name five AVT modes (Chaves 2000, Agost 1999, Luyken 1991) or ten types of transfer in the field of AVT as shown in the taxonomies established by Luyken (1991), Gambier (1996), and Díaz Cintas (1999), whereas nowadays some could list up to 13 modes (Díaz Cintas: 195, cited in Anderman & Rogers, 2003).

Furthermore, the distribution of modes and countries does not follow a one-to-one norm; a given country does not necessarily develop only one mode of multilingual translation. Some countries may develop some modes and not others, depending on media and audience preferences and needs. Traditionally, two types of AVT have come to the fore: ‘intralingual translation’ (also known as captioning) where there is no change of language, and ‘interlingual translation’ which implies transfer from one language into another.

1.3.1 Intralingual AVT

In this kind of translation the source language is the same as the target language. Intralingual AVT is meant to meet the needs of the hearing impaired, and involves rendering the dialogues into written subtitles. There are four main types of intralingual AVT: “subtitling for the deaf and hard of hearing, audio description for the blind, live subtitling, and surtitling for the opera and theatre” (Denton & Ciampi, 2012: 401). Since this type is not related directly to the study, the focus will be on the following type which is more relevant to this study.

1.3.2 Interlingual AVT

The purpose of interlingual translation is to make audiovisual productions available and comprehensible for audiences who cannot understand the original language, and thus improve the chance of exporting it. Scholars including Luyken et al. (1991), Gambier (1994: 276), Karamitroglou (2000) and Díaz Cintas and Remael (2007) have proposed different forms of interlingual AVT. Luyken et al. (1991: 40), for instance, differentiates between two forms: firstly, subtitling, which is divided into two sub-categories, a) traditional subtitling and b) simultaneous subtitling; secondly, re-voicing, which is sub-divided into three types, a) dubbing, b) voiceover / narration and c) free commentary.

Gambier (1994: 276) adopts a wider classification: a) subtitling, b) simultaneous subtitling, c) dubbing, d) interpreting (pre-recorded and consecutive), e) voiceover, f) narration, g) commentary, h) multilingual broadcast, i) subtitles and supertitles and j) simultaneous translation. More recently, Karamitroglou (2000: 4) studied and analysed the typologies identified by Gambier (1994: 277) and Luyken et al. (1991: 40) and categorised audiovisual language transfer methods into the following: subtitling, dubbing, narration (including voiceover) and free commentary. Díaz Cintas and Remael (2007: 12) suggest the

following forms of AVT, subtitling and re-voicing, which includes dubbing, voiceover, partial dubbing, narration, interpreting and live performance (opera, conference, etc.). It should be noted here that subtitling and dubbing are considered the most popular forms of AVT.

1.3.2.1 Dubbing

The term dubbing is used broadly to cover different language transfer methods: voiceover, narration and free commentary. Luyken et al. (1991: 73), Karamitroglou (2000: 5-6) and Diaz-Cintas (2003: 195) state that dubbing is a process that “involves replacing the original soundtrack containing the actors’ dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors’ lip movements are more or less synchronised.” Luyken *et al.* (ibid: 71) refers to dubbing as an imperfect art and pointing out that dubbing is unlike subtitling, as it also includes a performance element. In addition, dubbing varies greatly depending on the individual style and skill of the ‘re-voicer’.

Burgess (1980: 299) provides a broader concept of lip-synchronised dubbing, acknowledging that dubbing does not only aim at the addition of sound to an audiovisual product, but also the partial or total modification of the original sound track. He stresses that language transfer is one of many factors such as the use of sophisticated equipment, talented actors, editor’s expertise and high standard sound engineering, which all play a significant role in the dubbing process. In addition, dubbing does not only involve the translation and later synchronisation, but the dubbing of actors and actresses’ performances.

1.3.2.2 Dubbing in the Arab world

Nicolas Abou Samah's company, Filmali, is the pioneer of dubbing many audiovisual products into Arabic. The children's cartoon 'Sindbad' (سندباد), dubbed in 1974, was the first video product dubbed by the company into Arabic. The success of this production encouraged Filmali to dub another children's cartoon, 'Zena Wa Nahoul' (زينة ونحول), in 1975, and followed by many other children's productions. In 1991, the company started dubbing some "Mexican soaps into Standard Arabic to be broadcast at the privately-run Lebanese Broadcast Corporation (LBC)" (Maluf, 2006: 2). The success of that first dubbed Mexican series, 'Anta Aw La Ahad', literally "You or No One", was such that "11 Mexican and Brazilian series were dubbed into Arabic within eight years' time." The main reason behind LBC's decision to broadcast the dubbing of these popular television series was "a desire to increase their Arab programming at minimal expense."

In 1999, Beirut's Murr TV (known locally as MTV) showed the first dubbed long feature movie, *Police Academy*. The main reason for the "success of the Mexican soaps and the failure of the very popular Police Academy series" to attract a wide audience in the Arab world, in the opinion of Abou Samah⁵, was the "cultural leap required to accept Hollywood series and their actors, with all their idiosyncrasies" (ibid). In other words, the plots and dialogues of the former were culturally acceptable to Arab audiences, "while the latter were seen as a faked translation of plots and dialogues that had no bearing on Arab reality." Latin American soaps also require "a minimal amount of editing to make them acceptable to Arab audiences and at no sacrifice to the storyline" (ibid).

The term 'voice-over' involves "reducing the volume of the original soundtrack completely, or to a minimal auditory level" so that the translation "superimposed on the original soundtrack, can be easily heard" (Díaz Cintas, 2003: 195). The reading of the

⁵ <http://www.tbsjournal.com/Maluf.html> [accessed on 30 October 2009]

translation ends a few seconds before the end of the original speech so that the target audience can listen to the voice of the person on the screen at a normal volume once again. Voice-over is a relatively cheaper form of dubbing and is therefore an option for low budget productions. Consequently, this method is generally used in translating documentaries and scientific programmes.

This technique is generally used to translate monologues or interviews. For instance, in the Arab world, voice-over is frequently used in Arabic news channels, like Al-Jazeera and Al-Arabia, when speeches and interviews are being translated. It is also used in some Arab countries to translate children's programmes as when translating Russian cartoons broadcast on the Second Syrian TV channel (Yacoub, 2009: 25). Some of the theorists in the field of AVT, such as Díaz Cintas (2003: 46), expect a promising future for voice-over, because it is less expensive than dubbing and also a more immediate form of transmitting information than the written word.

Narration is an extension of voice-over. The main difference is that the text is prepared, translated and condensed in advance. Afterwards it is read by dubbing actors or actresses, who literally read but do not perform. Another difference regarding voice-over is that the text is more condensed and does not need to be completely faithful to the original style (Díaz Cintas 2001: 40). In some countries the narration is carried out by only one dubber, but in others several actors perform (actors for male characters, actresses for female characters, and even children for young actors). The original dialogues are either silent or toned down. This technique is occasionally used in children's programmes in some Arab countries where characters represent the adult off-screen narrator reading a story loudly to a child.

Free commentary is used as a means of adapting a foreign programme for completely new spectators; the adaptation functions to cater for cultural factors of the target audience or new goals of the adaptor. Therefore, these changes result in a completely different target

product with no attempt to faithfully reproduce the original speech content. As it is not based on the principles of literal or faithful translation, synchronisation is established almost exclusively with the images and not with the soundtrack (Luyken, 1991: 82).

According to O'Connell (2007: 124), free commentary is much cheaper and quicker than other types of dubbing. This practice is mainly used in documentaries, humorous videos, children's programmes, and promotional videos (De Linde and Kay, 1999: 2). However, for cultural reasons, free commentary is not used in children's programmes or documentaries translated into Arabic. The reason for this is that translators favour a target-oriented approach to a potential conflict between the source and target cultures (Yacoub, 2009: 27).

1.4 Subtitling

Subtitling, as one of many audiovisual language transfer methods, is a form of translation to which theorists in the field are increasingly giving the importance it deserves in translation research. It is also one of the most successful areas within the wider discipline of translation studies. It is necessary here to clarify exactly what is meant by subtitling. Luyken et al. (1991: 31) states that

Subtitling is the translation of the spoken source language text of an audiovisual product, generally movie dialogues, into a written text, which is superimposed onto the image of the original product, usually at the bottom of the screen.

They mention that subtitles “appear and disappear to coincide with the corresponding portion of the original dialogue and are usually added to the screen image at a later date as a post-production activity” (ibid). Subtitling is also defined in Shuttleworth and Cowie's *Dictionary of Translation Studies* (1997:161) as “the process of providing synchronized

captions for film and television dialogue”.⁶ Diaz Cintas (2007: 8-9) provides further details and states that subtitling may possibly be defined as

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

Gottlieb (1992: 162) describes subtitling as “(1) a written, (2) additive (i.e. new verbal material is added in the form of subtitles), (3) immediate, (4) synchronous and (5) poly-medial (i.e. at least two channels are employed) form of translation.”

1.4.1 History of subtitling

Since the early days of production of silent movies, Ivarsson and Carroll (1998: 9) claim, there was strong intention to transfer the “dialogue which is spoken by actors to the viewers.” First, short translated texts were written on papers and inserted between sequences of the movie. Ivarsson (2002: 7) claims that after the innovation of sound in the late 1920s, the scenario of a movie was translated into other languages by inserting subtitles directly into the picture.

In many European countries, “Scientists tried to improve the way of inserting subtitles on the distribution copies of the movie. Success came in 1933 when chemical subtitling was invented in Hungary and Sweden” (ibid: 8). A turning point came in the 1980s where developments in technology subtitling programmes allowed subtitlers, as translators, to carry out the whole process of subtitling (timing, translation and revision). Since they had the movie on a videocassette, only a video recorder needed to be connected to their personal computer (ibid: 10).

⁶ <http://www.bokorlang.com/journal/40humor.htm> [accessed on 13 November 2009]

1.4.2 Classification of subtitles

In this section a classification of subtitles is presented in an attempt to offer a broad overview of the many different types of subtitles in existence, taking into account previous studies by Luyken et al, Ivarsson, Gottlieb and Diaz Cintas & Remael. The aim of such classification is a better description of existing types of subtitles, and when offering a classification of the different types of subtitling, the majority of subtitling studies focus on two aspects: the linguistic and the technical.

1.4.2.1 Linguistic parameters

One of the most traditional classifications of subtitles focuses on the linguistic dimension. From this perspective, Gottlieb (1992: 162) differentiates between different forms of subtitling. Linguistically, he points out the presence of two kinds of subtitling: interlingual subtitling and intralingual subtitling.

Interlingual subtitling, as its name states, involves the transfer from one language into another or other languages. Intralingual subtitling, on the other hand, is aimed at second language learners and people with slight listening disabilities and does not involve extra-linguistic features. The former is usually used as a form of translation which allows the distribution of a movie or programme in a foreign market, although interlingual subtitling can also benefit second language learners. While the objective of the former is to achieve something approaching translation equivalence, the latter aims to substitute the dialogue and other soundtrack features by a written texts, thus, changing mode but not language.

It is also worth mentioning that there is a third type called ‘bilingual subtitling’. According to Diaz Cintas & Remael (2007: 18), this type is “produced in geographical areas

where two languages are spoken”. For instance, in countries such as Jordan and Israel, Hebrew and Arabic co-exist at the bottom of the screen. In such cases, they point out that the two lines available for subtitles are in constant use, each one dedicated to a different language. Bilingual subtitles can also be found in international movie festivals in order to attract a wider audience. Many of these festivals display their foreign movies with two sets of subtitles. The first set in English is to satisfy the needs of an international audience. The second set of subtitles is in the language of the country where the movie festival takes place.

Since interlingual subtitling is the main focus of this study, it will be investigated and analysed in depth in the sections and chapters to follow. According to Diaz Cintas & Remael (2007: 17), interlingual subtitling can be used as an educational importance and a language learning tool. In other words, watching subtitles movies and programmes subtitled help audiences not only to improve and expand their linguistic skills, but also to comprehend other languages and cultures.

1.4.2.2 Technical parameters

From a technical perspective, Gottlieb (1992: 163) states that subtitles may be openly transmitted to all receivers or to a closed group of receivers via teletext, i.e. “either ‘open’ (not optional, shown with the movie) or ‘closed’ (optional, shown via teletext)⁷.” Díaz Cintas & Remael, (2007: 21) differentiate between them and state that, in open subtitles, the subtitles are burned or projected onto the image and cannot be removed or turned off. Thus, the programme and the subtitles cannot be detached from each other, allowing the viewer no choice as to their presence on screen. In the latter, the translation can be added to the programme at the viewer’s will. Also, closed subtitles are hidden and can only be seen with an appropriate decoder or when the viewer activates them on DVD.

⁷ <http://accurapid.com/journal/40humor.htm> [accessed on 07 November 2009]

Until the arrival of DVD, interlingual subtitles were always open on television, in cinema, and usually distributed with the VHS tape. Intralingual subtitles, on the other hand, were always closed and broadcast via teletext or line 21. With the DVD the situation has changed and we can now also find closed interlingual subtitles, whose appearance on screen is optional and dependent on the viewer. However, contrary to general belief, not all subtitling on DVD is closed and some companies do distribute their movies on DVD with open subtitles.

1.4.3 Challenges and technical aspects

To better apprehend the uniqueness and difference of subtitling practice, it is of great importance to understand the technical constraints that distinguish subtitling from other forms of translation. Baker (1998: 245), for instance, states that film audiences deal simultaneously with four different types of channels: “The verbal auditory channel, which includes dialogue and background voices and maybe lyrics; the non-verbal auditory channel, which is made up of natural sound, sound effects, as well as music; the verbal visual channel, comprising the sub-titles and any writing within the film, as for example, letters, posters, books, newspapers, graffiti, or advertisements; and the non-verbal visual channel, which includes the composition of the image, camera positions and movement as well as the editing which controls the general flow and mood of the movie.”

Delabastita (1989: 200) also claims that when translators have to reproduce what has been said in the source text they are limited by three main technical constraints: the spatial layout on the screen, the number of lines allowed and the number of characters per line. The speech, therefore, has to be reduced or changed and because of the above-mentioned limitations, translators/subtitlers find themselves facing the difficult task of choosing the best equivalent in the target language, trying to avoid any unnecessary semantic loss. Therefore,

subtitle translators need to take into account these technical restrictions when creating subtitles. As will be discussed in chapter four, different strategies are adopted to avoid breaking these restrictions and to meet the needs of the target audience.

Using different terminology, Gottlieb (1992: 164) distinguishes between the “formal (quantitative) and textual (qualitative) constraints on subtitling.” Whereas the former refers to the space factor and the time factor, the latter refers to “those imposed on the subtitles by the visual context” of the movie. To meet these constraints, the translator has to examine the dialogue carefully to choose what can be transferred to the target audience and what should be left out. Conversely, the subtitler may occasionally need to add extra information to help the TL audience to understand a point which for cultural reasons might otherwise be unclear.

The time available for display depends firstly on the speed at which the material is spoken, the viewers’ average reading speed and the necessity of keeping a short interval between subtitles, i.e. subtitles are generally inserted simultaneously with the onset of speech and removed $\frac{1}{2}$ to $1\frac{1}{2}$ seconds after the speech segment has finished. Finally, as stressed by Shuttleworth & Cowie (1997: 162), “it is important that the subtitles are displayed in a format which ensures their clear visibility and easy legibility, and that line-breaks are chosen in such a way so as to coincide with the natural breaks in sentence structure.”

After having considered all the above-mentioned factors that participate in the creation of the subtitles, we may state that the language of subtitles is indeed a specialised language where technical, linguistic and cultural features contribute in producing a new type of target language/culture, which is not merely a translation of the source language analysed, but rather the result of a series of transformations and adaptations. Accordingly, the process of translation is perceived as cross-cultural transfer, which is characterised by the degree of prestige the source and target cultures have, as well as their relationship to one another.

Although these two types of production of AVT (subtitling and dubbing) are clearly different, they share one major feature in common: they include linguistics, science, technology, art and aesthetics. All these need to be mixed well so that the final result is comprehensible audiovisual product for the target audience. Any problematic issues may upset the audience and thus negatively affect the final perception of the product. Nevertheless, the AVT type that has experienced great development, and will continue to grow in the foreseeable future, is subtitling. Its many advantages have led to it becoming the preferred mode of audiovisual translation. Three advantages, in particular, are crucial to its success: it is the quickest method, the most economical to implement, and can be used to translate all audiovisual materials.

It is also worth mentioning that the choice between these different modes of translation depends on the genre of the programme and the audience profile and whether the product is shown on television or at a cinema. From a historical perspective, there have been numerous reasons for adopting one mode or another. For instance, countries with high level of illiteracy have tended to prefer dubbing. Economics has also played an important role, since subtitling is some ten to twenty times less expensive than dubbing. Habit and custom must also be taken into account. Luyken *at al.* (1991: 112) claims that “audience preference is, in the first place, determined by familiarity and conditioning to either of the two main methods”. This implies that the public will be more receptive to the mode with which they are most familiar, although the authors suggest that “preference may not be unalterable and that they might be transformed by familiarisation with other alternatives” (ibid: 112).

To sum up, although linguistic transfer in AVT can take on a wide variety of modes, all of them share two important features: they blur the limits between written and oral, and they make audience design necessary. Additionally, the fact that some AVT modes will never be able to go beyond certain limits is also worth mentioning. Synchrony plays a key role in all

AVT modes, but its priorities change from one type to another. For instance, synchrony for dubbing is quite complex, whereas synchrony for free commentary is far less strict. Other modes are limited by their artistic interferences, as is the case of narration or free commentary, which would hardly suit commercial cinema requirements of faithful renderings.

1.5 Subtitling in the Arab world

It goes without saying that foreign movies needed to be subtitled into Arabic, and as in many different countries, the circumstances surrounding the early stages of the Arab subtitling industry were not convenient. Gamal (2008: 2) argues that even though dubbing American movies into Arabic was an option at that time in Egypt, the idea was not entertained because “dubbing was deemed too dangerous to the cinema industry in Egypt which was to have reaching implications for the entire Arab world.”

Consequently, subtitling was seen as the best option to protect the Egyptian movie industry from foreign competitors. Subtitling also offered a much faster and cheaper alternative than dubbing. From a historical point of view, the first subtitled movie in the Arab world, *Children of the Rich*, was produced in Egypt in 1932. Four years later, “American talkies started to arrive in Egypt in the early 1930s” (ibid).

In fact, the establishment of contemporary Egyptian subtitling is undeniably accredited to the hard work of Anis Ebaid⁸. AVT was dominated by the Anis Ebaid Company for almost four decades. Between 1944 and the 1989, the phrase “Subtitled in the studios of Anis Ebaid” was present on almost every subtitled audiovisual product screened in Egypt and other countries in the Arab world. Consequently, the legacy of Anis Ebaid had an undeniable

⁸ http://www.arabmediasociety.com/articles/downloads/20080510203556_AMS5_Muhammad_Gamal.pdf
[accessed on 20 November 2009]

influence on the Arab and Egyptian tradition in particular. First movies “were subtitled in Cairo then copied for distribution in other capital cities in the Arab world” (ibid).

Gamal (2008: 3) acknowledges that the emerging Egyptian cinema industry helped in determining the standard of AVT in Egypt. The strict regulations “on dealing with violence, foul language, blasphemy and sex were established.” This allowed censorship to play a major role in this domain. From the beginning, the movie censor/editor would decide which movies are to be subtitled and released into the local market. Thus, the emerging subtitling companies had to have a close relationship with the censorship office, and since then, the language of subtitling emerged as a genre (Gamal, 2008: 3).

Because of the huge number of movies imported from the United States, the censorship body focused on three main issues: violence, language, and sex. Thus, “swear words had to be sanitized, sexual references deleted and blasphemous references expunged” (ibid). As the number of subtitled movies broadcasted on Egyptian television was increasing, different views on subtitles had been published in many printed and published articles. For two reasons, the audience’s feedback on the quality of subtitling was important for both the television industry and the translation profession: the first has to do with the absence of any formal study or investigation of audience’s response of subtitled movies. Second, the translation profession does not usually discuss AVT at its conferences or publications.

In addition, regarding issues in Arabic subtitles, Gamal (2005: 5) states that “a study of newspaper and magazine clippings on subtitling, published mostly in Egypt and other Arab countries between 1980-2004, points to audience’s criticisms of subtitling foreign programs into Arabic.” The clippings include different modes of AVT, and deals with the linguistic and technical aspects of AVT. The different views expressed were written by critics, festival managers, journalists, students, audiences and writers. Gamal (cited in Thawabteh, 2011: 2) claims that the study found that the audience were very critical of the following: a) television

language is difficult to understand, b) deletion appears to be a prominent strategy, c) swear words are too clichéd, d) cultural images are mistranslated, e) translation of movie titles is too liberal, f) language of subtitling is becoming a genre, g) mistakes are always to be expected, h) subtitles are too small and too fast to read, i) spotting is a major source of irritation, and j) white colour of subtitles is unhelpful⁹. The first seven relates to linguistic aspects, while the last three are technical.

Despite these criticisms, the study of subtitling is important because it draws attention to Arabic subtitling, which still dominates the AVT market in the Arab world. In brief, because the spoken and written forms of language differ in terms of their structure, style and content, subtitling entails several implications for the whole process, and demands special attention to the role played by the subtitler.

1.6 Advantages and disadvantages of subtitling

The question of the preference of one screen translation method over another has been much discussed and is still discussed. The heated debate is actually taking place over subtitling and dubbing, with each method having its own enthusiastic advocates who do not cease to emphasize the advantages of their preferred method and the disadvantages of the other. The following is an account of the arguments put forward with reference to subtitling, as this is considered necessary to fully understand the complexities of the translation procedure followed in the process of translating for subtitles, which will be the main point of discussion in the following chapters.

⁹ In SKASE Journal of Translation and Interpretation [online]. 2011, vol. 5, no. 1
Available at http://www.skase.sk/Volumes/JTI05/pdf_doc/02.pdf [accessed on 25 November 2011]

1.6.1 Advantages of subtitling

It is quite noticeable that the most prominent advantage of subtitling is that the original soundtrack is retained intact and that the audience have access to it. This is unlike dubbing where the original dialogue is replaced with another in the target language, thus, destroying part of the movie or programme. Georgakopoulou (2003: 62) argues that the outcome after subtitling a programme is more authentic than after dubbing it.

The reason is that the original actors' voices play a very important part of the soundtrack, since they are an essential component of their performance. Therefore, wiping the voices out would spoil the aesthetic value of the movie. Also, it might seem strange and unimaginable for audience accustomed to subtitling not hear their favourite actors talking with their real voices, as in dubbing.

A second advantage of subtitling is related to the TL audience and, in particular, those who are deaf or hard of hearing. In fact, audiences with hearing problems cannot have and gain as much enjoyment from movies and other audiovisual material as hearing people, since they require special subtitling, in which voices and all other verbal signs are subtitled. Therefore, it is self-evident that this type of audience would prefer subtitled material to be dubbed. The significance of this should not be underestimated in dubbing countries. A third advantage of subtitles is that they improve both learning and reading skills of the target audience, especially children who watch and learn a lot from subtitled audiovisual materials. Other advantages of subtitling over dubbing are that subtitles can be used to explain cultural references, puns and notions to the TL audience. This will be discussed further in ensuing chapters.

Furthermore, explicit comment is impossible in dubbing due to its nature. Implicit comment is also constrained by the time factor since the time constraint in subtitling is much stricter than in dubbing. However, a very short explanation may be provided in the subtitles

together with the translation of the SL script; in dubbing, however, an equivalent TL expression or pun may also be used, especially since it is accepted that the dubbed script is not a literal translation of the SL, but more of an adaptation.

In addition, some unnecessary, irrelevant or ambiguous parts of the dialogue can be omitted in subtitling, while, in dubbing, a translation is required whenever an actor is visibly speaking on the screen. However, it might not be considered an appropriate solution, because the target audience might understand when something has been uttered on the screen in the SL and they might notice the omission of these parts in the subtitles. Consequently, they might feel frustrated and underestimated for having missed out on part of the movie's dialogue. Therefore, it is of great importance to try to provide a translation for everything spoken.

Further to these patent advantages of subtitling, Grillo and Kawin (1981: 25-32), in their article "Reading at the Movies", present an interesting analysis of subtitles, in which they turn some of the disadvantages of subtitling into advantages. For instance, the target audience who have background of the source language can become judges of the accuracy of translations presented in subtitles by watching the transference of cultural references, idioms, slang terms, etc. Audiences with some knowledge of the SL may improve their listening skills when watching subtitled audiovisual materials. Even viewers with no knowledge whatsoever of the SL may gain extra enjoyment from a subtitled movie. This can happen by listening to certain tonal inflections and colourings in the human voice that can be gained through the personality, mood or intention of the actor on the screen.

1.6.2 Disadvantages of subtitling

As discussed above, the constraints of time and space in which subtitles must appear on screen can be considered the main disadvantage of subtitling. Because of these constraints, it

is implied that not everything that is said is translated in the subtitles. Instead, a more concise version is provided in the TL subtitles, as Garrett (1971: 3) puts it: “what is translated is no more than just a fraction of what is spoken in fast dialogue”. Thus, many people consider subtitling as a summary of what is said rather than a translation. This will be discussed in detail in the following chapter. From another point of view, Nida (1964: 123) provides an explanation of how subtitles often produce less effect upon the audience, because they do not actively participate in the formation of the message. In other words, the target audience with some background still lose part of the dramatic effect of the original because they are forced to read the subtitles, as the image is perceived faster than the sound.

The second disadvantage of subtitling has to do with the visual element of watching an audiovisual product. For instance, as Renaud (1989: 24) argues, “subtitles somehow destroy the original ambiance and composition of the picture”. This is because the viewers have to see, hear and read at the same time which alters the whole rhythm of the movie. For instance, as will be illustrated later, many subtitles from *Harry Potter* movies have this disadvantage. Also, one must not forget that speaking and listening are primary linguistic acts, whereas reading and writing are secondary ones, which makes literacy a necessity in order to benefit from subtitles.

In addition, subtitles can sometimes be annoying for the audience especially in wordy movies, where the actual time of watching the movie is much reduced. Hence, the target audience may end up reading the subtitles rather than watching the movie, and this considerably effects their enjoyment of watching. As pointed out by Gautier (1981: 103), “this happens because subtitles in movies trigger a mental process called ‘endophony’, i.e. the mental enunciation of words, the calling to mind of the phonetic signifier”. In other words, a more complex function of the brain is called for, owing to the substantial duplication of the required activity between the left and right hemispheres.

An added difficulty to subtitles is related to the amount of reading in which one engages in a subtitled movie. Myers (1973: 58) ironically comments that subtitling is “adequate only for those who have mastered speed-reading or those who are only interested in looking at pretty shots”. Therefore, watching subtitled movie is considered a more ‘intellectual’ experience than watching a movie in one's own language (Grillo & Kawin 1981: 31).

Finally, subtitling causes a problematic situation that is characteristic of bilingual countries. In countries where two national languages are used, such as in Belgium and Jordan, the subtitles are not only two lines, they are three, and in some cases four lines long, because subtitles have to be delivered in two languages. There are some examples of three line subtitles in nonofficial versions of the *Harry Potter* movies as will be presented in chapter six. Thus, the screen space taken up by the subtitles is even greater than in traditional subtitling, with the result that viewers in these countries actually see less of the movie.

1.7 Conclusion

This chapter discusses the distinctive features of AVT and highlights its particularity and uniqueness within the field of TS. It also sheds light on this kind of translation as a concrete example of an area of research that has to find its rightful place in TS. Due to the huge number of people it reaches; the large quantity of translated audiovisual products and the audience’s reception, audiovisual translation is considered as the most important translational activity of our time.

In addition, because of the recent increase in communication between languages and cultures, all the experts are in agreement that AVT definitely plays an important and prominent role around the world. This chapter also observed that both subtitling and dubbing are influenced by many restrictions which make these two types of AVT very different from

the literary translation. Even though both modes have similarities, the differences between them require a more specific approach. As the constraints are very different, the final results are also very different. It has also been discussed that the number of studies on the field of AVT is growing. This growth is looked at as an expected improvement which is linked to the influence of AVT in modern societies. This is why the number of publications and conferences on AVT is increasing every day. The advantage is that it is a relatively new discipline, which is attracting more and more interest.

Chapter Two

Translating and Subtitling Children's Literature: Language, Culture and Translation

2.1 Introduction

This chapter is divided into two main parts. The first part aims to look at the relationship between culture, language and translation, and how culture and language are embedded in and interconnected with each other. Also, a number of approaches to the conceptualisation of cultural concepts are presented in order to lay the foundation for the approach used in this study.

In addition, the study and translation of children's literature has gradually become an important field of study in the last few decades. This motivates the second part of the chapter which serves to provide an introduction of the nature and history of children's literature in general and in the Arab world in particular. A short overview and definition of children's literature is also needed because this is closely related to translating/subtitling for children. The second part also aims to differentiate between translating for children and for adults, and discuss some specific issues regarding the translation of children's published works. The issue of culture and ideology and their undeniable role in the translation process and text selection will also be covered.

This chapter also investigates audiovisual production for children as it fits to the wider domain of children's literature, i.e. translating for children, AVT for children, translating/subtitling for children in the Arab world in particular. This chapter also looks into the relationship between children and the audiovisual medium. The focus will be on translating for children, paying a special attention to how audiovisual material aimed for

children in general can be subtitled and the kinds of problematic issues that arise in the process, with reference to the translation of cultural references (CRs).

2.2 Language and culture

To begin with, the words and expressions people use in their daily lives refer to common experience, facts, ideas or events that are communicable. They also refer to a stock of shared knowledge about the words that other people use. These words also reflect their authors' and/or speakers' beliefs, attitudes, and their points of views which are also shared by others. The experiences people express are created through the language they use to communicate with each other. Also, through the use of language, people identify themselves and others; and regard their language as a symbol of their social identity¹⁰. Language, in this sense, as stated by House (2009: 12), "can be seen as a system of signs" that is embedded in culture and has cultural value, i.e. language encodes the ways different cultures interpret the world.

From another perspective, Hongwei (1999: 121, cited in Salehi, 2012: 79) considers language as "a portrait of culture." He believes that "language reflects other parts of culture, supports them, spreads them and helps to develop others." This distinctive aspect differentiates language from all other aspects of culture and highlights its importance for the transfer of culture¹¹. Hongwei also believes that "language is the life-blood of culture and that culture is the track along which language forms and develops." Therefore, the structure and improvement of all aspects of a culture and/or a language are closely connected to one another.

Brown (1994: 165) also views a language as "a part of a culture and a culture is a part of a language"; both are interwoven in a complicated way so that they cannot be separated

¹⁰ <http://www.academians.org/Articles/May5.pdf> [accessed on 04 Feb. 2010]

¹¹ <http://www.erudit.org/revue/meta/1999/v44/n1/002224ar.html> [accessed on 15 Feb. 2010]

without “losing the implication of either language or culture.” Bassnett (2002: 22) illustrates this point saying that “no language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its centre, the structure of natural language.” Therefore, on one hand, as argued by Sherzer (1987: 296), language is cultural in that it is “one form of symbolic organization of the world that reflects and expresses group memberships and relationships.” On the other hand, culture, in all aspects, influences the formation and development of language.

Furthermore, many linguists examine the relationship between language and culture. Nida (1998: 29) states that:

Language and culture are two symbolic systems. Everything we say in language has meanings, designative or associative, denotative or connotative. Every language form we use has meanings, carries meanings that are not in the same sense because it is associated with culture and culture is more extensive than language.

Given the multi-faceted and complex nature of the concept of culture, there is no commonly agreed upon definition of it. Indeed, some sociologists and anthropologists consider the term so ambiguous that they refrain from using it in scientific discourse. According to Eagleton (2006: 1), culture is considered to be “one of the most complicated words in English language.” Williams (1985: 87) also claims that “culture has now come to be used for important concepts in several distinct intellectual disciplines and in several distinct incompatible systems of thought.” For instance, the recent publication by Baldwin *et al.* (2006: 51) has gathered over 300 definitions of culture from publications across various disciplines. Because of the diversity of the definitions that have been presented, it can be argued that no definition of culture is or ever will be comprehensive. It might be useful at this stage to look critically into some definitions which try to conceptualise culture.

Newmark (1988: 94) defined culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” From

another point of view, according to a definition provided by Sapir (1949: 79) culture refers here to “any socially inherited element which is embodied in the life of man, material and spiritual.” In a similar vein, translation studies scholar Snell-Hornby (1988: 39) insists that “culture should be studied in a broad sense, as in anthropological study.” She states that culture is not only looked at as “the advanced intellectual development of mankind as reflected in the arts, but it refers to all aspects of human life.”

Therefore, culture is a cumulative experience, which is acquired, not inherited. It includes history, knowledge, belief, morals, art, traditions and the total system of habits and behaviour. It can be regarded as a statistically “measurable set of variables” and a multifaceted “collection of experiences which condition daily life” (ibid), including modes of perception and such regular activities as reading or watching movies.

From another point of view, Goodenough (1964: 36) states that “culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term.” This means that cultural knowledge is acquired within a society, for instance, by observing the behaviour and language use of the other members of the society. Therefore, as Katan (1999: 17) believes, a given culture forms a collective framework of knowledge which may not, in principle, be available to the members of other cultures. This is the source of all potential misunderstanding in such cross-cultural communication processes as translation and subtitling.

From the discussion above it is made clear that language is a part and product which plays a very significant role in culture, and reflects its symbolic systems. Some social scientists claim that “culture would not be possible without language.” Because people rely on language to express what concerns their society. Language then is not distinct from other systems that are constituents of culture as “language simultaneously reflects and is influenced

and shaped by culture¹².” In the broadest sense, it is also the symbolic identity of a society, because it reflects its “historical and cultural backgrounds, its approach to life, and ways of living and thinking” as well. In brief, culture and language are inseparable.

2.3 Translation and culture

Translation studies scholars have investigated ‘cultural differences’ across linguistic boundaries and the potential impact they have on translation. This impact is conditioned by whether the languages involved are close or remote culturally. Even though there are still voices that argue that translation is primarily a language matter not a cultural one and that it is a pure linguistic activity, culture is a factor to be reckoned with in the process of translation. As argued by Faiq (2005: 57):

The notion of translating does not only cover the traditional definition of translation, transfer of texts from one language into another, but also, and more importantly, texts written in one language which concern cultures other than that of the language in which they are written.

Faiq also adds that many translation scholars have stressed that translation, basically, involves the manipulation of linguistic and cultural traditions. In other words, translators have to focus on language since translation is, after all, about transferring a text from one language to another but it aims, above all, at communicating cultural messages.

Likewise, as stated by Ilyas (1989: 123), “this implies that translation between languages belonging to different cultures is more difficult than carrying out translation between languages that are culturally related or similar.” Theoretically, translation is considered the site of a potentially productive clash of different cultures and particularly in the case of translation between subordinate and dominant cultures, as in the case of

¹² <http://www.justinecassell.com/discourse/pdfs/gee-green98.pdf> [accessed on 18 Feb. 2010]

translation between Arabic and English. In fact, the role played by cultural difference in the process and product of translation has received significant attention from translation studies scholars. The different theorisations of this role will be explored in the following discussion.

In the 1960s Nida approached this field and his work has undeniably left marks on translation studies since then. As claimed by Munday (2001: 43), “Nida’s systematic linguistic approach to translation has been influential on many subsequent and prominent translation scholars.” Nida asserts that “a word does not have a fixed meaning but acquires meaning through its context.” Thus, Nida focuses on examining the structure of words and differences between similar words in related lexical fields. More specifically, Nida differentiates between two kinds of equivalence: formal and dynamic. ‘Formal equivalence’ is concerned with the ST structure and concentrates on the context itself, in both form and content, i.e. “the message in the target language should match as closely as possible the different elements in the source language” (ibid: 38).

The aim of this type of translation is to give the target readers the chance to comprehend as much of the SL context as possible. ‘Dynamic equivalence’, on the other hand, “is based on the principle of equivalent effect”, this means that the relationship between the target audience and message should be the same as that between the source audience and the SL message (Bassnett 2002:33). This means that dynamic equivalence focuses more on the target audience’s requirements and views about the translation.

Although the over-emphasis of the notion of ‘equivalence’ and the two types of ‘formal’ and ‘dynamic’ equivalence did not allow for a full discussion of the cultural implications of translation, the focus on the notion of ‘equivalence’ in discussions of translation, with the effect of overlooking cultural aspects of translation, continued to dominate the contributions of such translation scholars as Catford and Nida. For instance, Nida (1964) highlights the importance of “both linguistic and cultural differences between the

SL and the TL”, and concludes that differences between languages and cultures might cause translation problems for the translator. Nida (1964:159) contends that the cultural implications of translation are of significant importance, though he does not fully investigate these implications. The main reason why culture is not properly highlighted in the writings of these scholars is that their theorisations were meant to explain the translation of all types of texts, including scientific or technical texts, which are not deeply embedded in culture.

Snell-Hornby (1988: 39) claims that, this exclusion of the cultural facet from the discussion of translation is because of “the view of the ‘traditional’ linguistics approach to translation which draws a sharp dividing-line between language and ‘extra linguistic reality’ (culture, situation, etc.).” An alternative approach to translation views language as an essential part of culture. This view of the interconnection of language and culture was elaborated in much detail in the work of Halliday and Hasan (1985: 5-7) who state that a theory of context should precede any theorisation of text. This prominence of the notion of ‘context’ underpins all culture-oriented discussions of translation.

During the last few decades, the increasing interest in the role played by context in the translation process has led many translation studies scholars to pay attention to the typology of CRs and the problems and strategies of translating them. Newmark (1988: 95-103), for instance, divides CRs into five thematic categories: ecology (flora, fauna, winds etc); material culture (artefacts, food, clothes, houses and towns, transport); social culture (work and leisure); organizations, customs, ideas (political, social, legal, religious or artistic); and gestures and habits. For Newmark, cultural references generally stand out from other linguistic units because they are associated with a given language and hence resist literal translation. This will be discussed in more detail in the next chapter.

Oltra Ripoll (2005: 75) argues that every text is meaningless “if it is not included in a specific context, linked to a particular society and culture.” This means that the context in

which a communicative process takes place is one of the key elements that determine every act, written or audiovisual, because the original message can be understood in many different ways, depending on the context in which this message is received. This fact has come to the attention of translation studies scholars, especially after the field experienced a ‘cultural turn’ in the last few decades and has evolved from strictly linguistic conceptions to more cultural approaches that focus primarily on the cultural dimension of translation and subtitling.

The transfer from the linguistic approach to the cultural approach in translation was aptly described as “the cultural turn in translation studies” and became a metaphor adopted by Bassnett and Lefevere in 1990 in their book *Translation, History and Culture*. In fact, the ‘cultural turn’ expression is adopted by many translation theorists and researchers to examine translations in their cultural contexts. Through the 1990s, alongside the rise of translation studies there was a rise of ‘cultural studies’ as well, without any clear overlap or interconnection between these two fields.

In 1998, Bassnett and Lefevere, in their book *Constructing Cultures*, had a final chapter titled, ‘The Translation Turn in Cultural Studies’. In this chapter, they stressed the interaction between translation studies and cultural studies, stating that:

The study of translation, like the study of culture, needs a plurality of voices. Similarly, the study of culture always involves an examination of the processes of encoding and decoding which comprise translation. (Bassnett and Lefevere 1998: 138-39)

In addition, as stated by James (2002: online)¹³, “the cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture.” For instance, some features such as ways of thinking, activities, customs, and religious beliefs shape their culture, thus, people may have different

¹³ <http://www.bokorlang.com/journal/22delight.htm> [accessed on 20 Feb. 2010]

cultures in different parts of the world. The dissimilarities between these cultures may lead to differences in beliefs, ideologies, and customs as well. However, the possibility of translation and communication across cultures depends on the purpose of the source text and how deeply it is embedded in the source culture. “The deeper a text is embedded in its culture, the more difficult it is to translate¹⁴.”

It follows from this, as pointed out by Bassnett (2002: 32), that translation is not only a “replacement of lexical and grammatical items between languages.” This means that a translator/subtitler needs to make significant decisions when dealing with the work to be translated, by examining the differences between the cultural and linguistic systems of both the source and target languages/cultures. For translators/subtitlers, “the most common practice is to be faithful to the original text”, this means that a translated text should reproduce emotional and psychological response in the target language similar to those produced in the source text (Landers 2001:49).

Bassnett (2002: 30) agrees that “the emphasis always in translation is on the reader or listener, and the translator must tackle the SL text in such a way that the TL version will correspond to the SL version.” In all, translation deals with the rendering of concepts which belong to one culture and are communicated by its language system into another one.

Since subtitling is of crucial importance in this study, it is worth discussing how film subtitling is looked at from a translational perspective.

¹⁴ <http://www.translationdirectory.com/article634.htm> [accessed on 25 Feb. 2010]

2.4 Subtitling movies: translation or adaptation

Up to 1996, subtitling has been largely ignored by translation studies as a whole, i.e. on both academic and teaching levels. As pointed out by Fawcett (1996: 69), “some have even questioned whether it can be considered a type of translation at all.” According to Delabastita (1989: 213), these approaches may be responsible for the fact that translation studies of all disciplines have been rather disinclined to include film translation among their subjects of study.

Delabastita also argues whether AVT, or “rather subtitling, can be regarded as translation proper.” In fact, as discussed in (1.4.2), technical restrictions involve considerable amount of reduction that make many believe that ‘adaptation’ is the right term¹⁵. He claims that subtitling might not be translation in the narrow sense of the word, i.e. “a maximally faithful linguistic recoding process” (ibid).

To put it more clearly, when it comes to translating and/or adapting the movie language, especially when the practice of subtitling is involved, the subtitler depends heavily on the word, even though going through a dramatic adaptation phase. What happens when the spoken dialogues in a movie are turned into written subtitles is that a large amount of information has to be translated from the SL into the TL and changed from the oral mode into the written subtitles thus implying a new form of adaptation which is mainly condensation.

Throughout this process, the subtitler needs to reconsider the wording of the original dialogue in order to better understand the source text and be able to transfer it in the target language. This process sometimes requires the translator to convey the “corresponding message in the target language, thus giving the original text added value in terms of both wording and impact¹⁶.” This is particularly the case with movie subtitles where a spoken text has to be conveyed in the target language thus requiring some kind of adaptation. These tend

¹⁵ <http://ethesis.helsinki.fi/julkaisut/hum/engla/pg/jaskanen/ontheins.pdf> [accessed on 12 October 2009]

¹⁶ <http://www.atinternational.org/forums/showthread.php?t=715> [accessed on 17 May 2011]

to be the main reasons put forward by those who have looked down on this activity, considering it as a type of adaptation rather than translation.

At this stage of research, it is worth reminding that the data investigated in this study relates to the *Harry Potter* series, which is intended for children; therefore, there is a need to look at this particular audience. The following section profiles the field of children's literature and discusses different aspects of this field such as its history and importance, as well as challenges that face translators/subtitlers when translating written or audiovisual material for children. These aspects relate directly to this study and help to draw a complete picture of the topic in question.

2.5 Introduction to children's literature

The study and translation of children's literature is becoming an increasingly important field of study. Before we look into the translation of children's works, there is a need to explore this domain and highlight its peculiarities and characteristics. In fact, children's literature as a separate genre is a relatively new phenomenon since it was considered subordinate until the middle of the eighteenth century. Only after the system of adult literature had been fully established, did literature for children begin to develop independently from other forms of literature.

According to Hunt (1994: 9), children's books began to move from the didactic to the recreational in 1850s, and by 1950s, children's literature was fully recognised as a distinctive area of the literary world. Since then it has developed and expanded significantly. Nevertheless, as O'Connell (2006: 18) and Shavit (1994, 4-5) claim, there has always been a tendency to treat children's literature as 'the Cinderella of literary studies'. The main reason is the fact that books for young readers are written for a minority. Children as the primary audience are considered peripheral in many cultures, or at least not a considerable audience

of high art and culture. The criticism of children's literature as an academic discipline has developed only during the last 30 years. However, Lathey (2006: 1-2) argues that the first signs of interest in the cross-cultural influence and the international spreading of children's literature appeared much earlier within the discipline of Comparative Literature, as defined by Susan Bassnett.

Many scholars, such as O'Connell (2003) consider audiovisual productions targeting children as part of children's literature. They argue that linguistically, what applies to children's literature translation, also applies to AVT for children, independently of the particular technical constraints inherent in AVT. O'Connell (2003, cited in Yacoub: 2009: 58) considers audiovisuals as literature read-aloud from a comic book. Actually, there are many children's audiovisual materials that have been adapted from children's books such as *Harry Potter*, *Spiderman* and *Superman*. Furthermore, there is also some adult literature that has been adapted for children's literature and then AV for children such as *Tarzan* and *The Thousand and One Nights*.

Children's audiovisual products share common features with children's literature in the narrower sense of the term. It is worth asking what subtitlers and dubbers of children's AV materials can learn from those who write about translation of children's literature. In other words, both translating children's written material and subtitling/dubbing for them follow the same set of norms in a particular culture. Therefore, it is of great importance to study translation for children in general in order to understand subtitling and dubbing for this particular target audience.

2.5.1 Definition of children's literature

It might seem simple to define the term 'children's literature' at first sight. Yet, when looking closely into the subject matter, it becomes clear that it is very difficult to provide an exact

definition of children's literature as a genre since its boundaries are much undefined. As stated by Hunt (1991:1), the boundaries of children's literature are not clear-cut and children's literature "cannot be defined by textual characteristics of either style or content, while its primary audience is equally elusive." Hunt adds that children's literature "does not fit neatly into any of the established subject categories and has been positively snubbed by some of those categories." Thus, Hunt regards children's literature as a kind of literature which has mainly been "defined in terms of reader rather than the author's intentions or texts themselves" (ibid).

Prior to discussing translation of children's literature, it is useful to define the term 'children's literature' in the context of this study. According to *Education Encyclopaedia* (2008), children's literature is defined as:

any literature that is enjoyed by children, particularly comprises those books written and published for young people who are not yet interested in adults' literature or who may not possess the reading skills or understandings necessary for its perusal.

Oittinen (2000:61) also defines children's literature as literature produced and "intended for children or as literature read by children." However, Oittinen (1993: 10) suggests the use of 'receptor' in the case of children's literature rather than 'reader'. She believes that this term is "more appropriate in terms of the variety of texts written or translated for children", which emphasise the similarity shared by audiovisual products and literary works intended for children, particularly those that associate image and text. Therefore, children's literature refers to all written and audiovisual materials that a child may read, listen to or watch.

From another point of view, Klingberg (cited in Oittinen, 2000: 61-62) states that "children's literature is literature produced specifically for children." Klingberg excludes all other writings and pictures that children may read, and specifies that a distinction should be

made between literature read by children and literature produced for children. This indicates that all that children read cannot be said to be part of children's literature.

Even theorists of this field have not reached consensus and their definitions vary according to their points of view, it is clear that the term 'children's literature includes any work meant to be read, heard or watched by children'. Interestingly, these definitions open the door to investigate subtitling for children as part of translating for them; thus, subtitling for children follows the same norms of translating for them with some particularity derived from subtitling being, also, part of AVT.

From the discussion above, children's literature may be understood as literature meant for children. It may include fairytales, picture books, stories, plays and sketches, cartoons, educational or religious books, etc. Some other types of works have also become as important as books, such as TV, radio, computer, video games, and other kinds of audiovisual materials, as well as all works produced for or by children themselves.

Furthermore, children's literature has its own characteristics and generally contains values which those who design it want it to convey. Broadly speaking, children's literature has characteristics that make it part of literature as a whole. However, it does also have some elements that distinguish it from adult literature, despite the lack of consensus regarding what makes it different. Hunt (cited in Rudvin and Orlati, 2006: 162) provides the following features of the language and style of children's literature:

Child orientedness, simplicity, easy structures, narrow range of grammatical and lexical patterns, simple lexis and register, standard set of phrases, words from everyday life, repetition, short text and sentences¹⁷.

In this regard, children's literature has to be appropriate and fulfil the purposes needed for the child's development. As insisted by Oittinen (2000: 4-5), it should be designed according to certain requirements. In other words, children's literature should be adapted to

¹⁷ http://is.muni.cz/th/40857/pedf_m/Translating_Children_s_Literature.pdf [accessed on 03 March 2010]

its audience and their needs, and it should conform to children's skills' levels so that they can understand it.

What is more, the main objective of children's literature is that it helps them to reinforce their relationship with people and environment around them, enrich their experiences in different aspects of life, and thus shapes their identities. Likewise, it opens doors to discovery and adventure for children. It can do this by providing enjoyment, transmitting literary heritage, encouraging understanding and valuing cultural heritage, and providing vicarious experiences. It should also transmit knowledge, nurture, expand the imagination and stimulate development.

From another point view, Puurtinen (1998: 2) also believes that children's literature plays a significant role as an educational, social and ideological instrument. For her, didactic features in children's works are always more or less apparent, either explicitly or implicitly. This principle of education can be of benefit to the child if both the language and the content are adjusted to meet children's comprehension and intellectual abilities. However, the children's behaviour is frequently modified and changed according to what they read and watch. Therefore, anything children read and/or watch should not clash with what they already know and if it does, it can be modified to be both suitable and acceptable in form and content.

2.5.2 History and the nature of children's literature

The history of children's literature is closely connected with the development of the notion of childhood, and the changes it underwent during the last two centuries were directly reflected in the production of children's material. Before children's literature could develop as a separate genre, two conditions had to be fulfilled. Firstly, the awareness that childhood is essentially different from adulthood and requires special treatment; secondly, the social

conditions that enabled children to learn to read and become educated (O'Sullivan, 2006b: 155). The twentieth century brought the blossom of children's literature that was again closely connected with a new approach to childhood. Meigs (1953: 437) acknowledges that the interest of society in all children was growing and stress was laid upon the emotional needs of the child. The importance of books in children's life was widely recognised and literature was seen as an important tool for children's enrichment.

By the 1920s, the quantity of books for young readers had increased rapidly and with it also the variety of literary forms, subjects, and approaches (Hunt, 1994: 32). Also, the rapid growth of children's literature during the seventies brought not only gradual improvement of the status and quality of children's literature, but also shift in the selection of topics (Ghesquiere, 2006: 24). Thus, the current state of children's literature is closely connected with the overall perception of childhood, which is an important period of life that might influence heavily the child's future life, positively or negatively.

2.5.3 Children's literature in the Arab world

By looking at the history of children's literature in the Arab world, there seems to be that the Arab countries followed a similar route, however, with some delay. According to Abu Nasr (1996: 789); Mdallel (2003: 299), "children's literature was not recognised as such until the late nineteenth century. The first books for children started to appear in Egypt by the end of the nineteenth century, which was followed by similar attempts in Lebanon, Syria, and Iraq¹⁸. Yet, Kadiri (1999: 27) acknowledges that "many critics argue that the real history of children's literature in the Arab world dates back to the early twentieth century." Mdallel

¹⁸ <http://www.erudit.org/revue/meta/2003/v48/n1-2/006976ar.html> [accessed on 09 March 2010]

(2004: 3) also admits that he could not find books published prior to that time, though, he assumes that there were a small number of books produced for children before the 1950s. One author that was producing books prior to the 1950's is Kilani who wrote his own books for children after translating some children's international classics in 1928.

In fact, Kilani's contribution to Arab children's literature is significant. His books include comic stories for children, adaptations from *The Arabian Nights*, and translations from foreign works (such as *Julius Caesar*, *The Merchant of Venice*, *King Lear*, *The Tempest*, *Robinson Crusoe*, and many other scientific and fiction stories.¹⁹ In his thirty-year career, he wrote and translated 200 books (Labadi 2001: 35). Today, the production and translation of children's literature in the Arab world has grown as an industry with many publishing houses specialising in this field. Most of the works published for children in the Arab World are produced in different Arab countries such as Egypt, Lebanon, Syria, Tunisia, the United Arab Emirates and Iraq.

According to the research carried out by Al-Haji and Mdallel, "4582 books for children were published between 1995 and 1999, while only 7,741 were published between 1950 and 1995." These records highlight the great attention that has recently been paid to children's literature, and "as such was a new phenomenon in the Arab world" (Mdallel 2004: 4). This is due to the great number of books, stories and audiovisual material imported, translated and presented to Arab children. This trend is becoming stronger since many modern writers defend "the idea that children should be able to read for mere pleasure" (ibid). *Harry Potter*, for instance, is one of many well-known works which have recently been written for children. Since the *Harry Potter* series is selected to be the corpus for this study, it will be approached in detail in the coming chapters.

¹⁹ <https://dspace.aus.edu/xmlui/bitstream/handle/11073/38/pis.pdf?sequence=1> [accessed on 09 March 2010]

Most of children's works published in the Arab world were mainly educational. As described by Mdallel (2003), the Arab children's literature is full of morality, pedagogy, didactic, religious and ideological concerns. One of the main concerns in the Arabic works for children is Islam as a religion. Manaa (2001: 202) contends that the rise of children's literature in the Arab world was mainly aiming at the spread of the Islamic moral values. Thus, most children's literature being produced in the Arab world reflects the Islamic values and children's images that are widespread in the region. As emphasized by Abdel Tawab Youssef (1985: 13), Islamic values should be included in all works intended for Arab children.

On the contrary, from a different viewpoint, there are also other writers who believe that children have the right to read and watch for pleasure. For instance, in an article published in Arabic, "Imagination in children's Fiction", Nawar (2001: 34-35) sheds the light on the role of imagination in the improvement of children's psychology. She mentioned that the lack of imagination is due to "traditional educational and religious concerns" which govern the process of writing and production for children in the Arab world.

2.6 Children and audiovisual products

In fact, TV and cinema have more influence on children than literary works or theatre. This is due to the number of hours children spend watching audiovisual material as opposed to reading printed works. Some may even argue that audiovisual material encourages reading by introducing subtitled materials that can constitute a "significant, though underestimated amount of reading for older children and adults" (Gambier 1994:243; O'Connell, 2003:222). In the same vein, Gunter and McAleer (1997:222) point out that a child has the ability to get some advantages from audiovisual products. For instance, he/she

can learn how to develop speaking skills, cooperate with other children, practice imaginative play, and gain knowledge of the development of logical influences.

According to Samy Tayie (2008: 3), governments in the Arab world started to pay great attention for the children and the number of studies carried out during the last two decades has been increased. Likewise, academic and scientific centres in many Arab countries were also established for the study of children. Most of the studies were related to children's programmes, their exposure to, and the influence of these programmes on them. For instance, a study carried out by Hindy (1998) on a sample of Jordanian children showed that TV and movies were considered the most influential medium on the child. The study also found that audiovisual products have both positive and negative effects on children.

Another study has been carried out by Sabry, (1995) to show the cultural influence on children by audiovisual material. This study found that 8% of TV programmes were devoted to children, of which 90% were foreign programmes. It was also found that violence was very common in children's programmes which increased children's tendencies towards actual violence (Tayie 2008)²⁰. Another study on children's cinema in the Arab world is conducted by El Hadeedy (1990). The findings showed that children's cinema was available in most Arab countries; yet, the production of children's movies was available in only four countries, i.e. Egypt, Sudan, Iraq and Qatar. Most of the movies were imported from Western countries, mainly the United States and England due to the lack of local production and low cost.

2.7 Translation of children's literature

Since children's literature has long been considered marginal and had a peripheral position within the literary poly-system, the translation of children's literature has been neglected in the same way and considered not worthy of academic studies. Only after the scholars and the

²⁰ <http://www.diplomatie.gouv.fr/fr/IMG/pdf/SamyTayier.pdf> [accessed on 11 March 2010]

critics began to appreciate children's literature as a separate genre, the study of translating this special kind of literature began to develop. Within the field of Translation Studies, critical interest in translating children's literature and its specific challenges has developed only over the last three decades (Lathey, 2006: 1).

Within the last two decades, according to O'Connell (2003: 222), there has been a "slow but steady increase in the number of publications in the field of translation studies dealing specifically with the translation of children's literature." O'Connell (2006: 15) comments on the relative novelty of this field within translation studies stating: "Children's literature has long been the site of tremendous translation activity and so it has come as something of a surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research and training" regardless of the fact that children's literature and its translation play a significant role in children's education, instruction and entertainment. In the intervening time, "there has also been an increase in publications addressing aspects of AVT within the same field." However, up till now few publications have been written on the topic, i.e. the translation of audiovisual material for children.

2.7.1 The importance and challenges of translating for children

In spite of being undervalued, there is no doubt about the importance of translating for children. Translation played a significant role throughout the history of children's literature. Translation was and remains a means of sharing creativity, new ideas, and literary models. As emphasized by Ghesquiere (2006: 25):

Translations greatly improved the status of children's literature and encouraged new initiatives, since by confronting authors with the best from elsewhere, they stimulated the production of literature in the native language.

In addition, one of the main objectives of children's literature is to promote global understanding among people of different social, cultural and ideological backgrounds. It introduces children to traditions and customs they have never been exposed to before so that they become aware of the differences and similarities among cultures. As assumed by Lathey (2006: 11) "The transfer of literature from one language into another or from one culture into another introduces the various images of childhood in different parts of the world." Likewise, the study of translations helps us to uncover the principles of the canonization process, and the status of the export and import of children's literature reveals the forces controlling the market of children's works. Moreover, the interval between the original production and the translation shows the tendency of country specific systems to be dynamic or slow, open or closed (Ghesquiere, 2006: 26).

Furthermore, Klingberg (1986: 10) distinguishes two main aims of translating children's literature. These are "to make more literature available to children and to further the international outlook and understanding of the young readers." He also argues that there are two pedagogical reasons that can cause the revision of the original text in order to suit it to the children's needs. The first is to give children a text that is within the level of their understanding and the second is to give them a text that contributes to the development of their set of values. Moreover, as pointed out by Lathey (2006: 23), the norms of translating for children are "educational, ideological, ethical, religious, etc." These norms determine what is translated, when, where and they change frequently. They may "vary from language to language, culture to culture and generation to generation".

It is very hard, if not impossible to comply with all the norms, as sometimes they may be contradictory to each other, hence, translators have to find a compromise. More specifically, in addition to general translation norms, there are norms specific to children's literature. They are didactic norms (focused on the intellectual and emotional development of

the child and setting good examples), pedagogical norms (requiring the adjustment to the language skills and to the conceptual knowledge of the child), and technical norms (how to deal with illustrations, whether or not to keep the original layout) (Desmidt 2006: 86). There are also other basic principles of translating / subtitling for children the translators / subtitlers should adhere to. The first is the didactic role of children's literature and the concept of morality required and accepted by society, the second is the level of comprehension that children are assumed to have (Shavit 2006: 26). Consequently, two basic norms could be formulated:

- The content of the text has to comply with what society perceives as suitable and useful for the child (educationally good for a child).
- The complexity of the text at the level of plot, characterisation, and language needs to be appropriate to the level of comprehension and reading ability children are assumed to have.

From what has been said, it is clear that translating for children is not a simple practice. Accordingly, because of the objectives and importance of translating for children, particular challenges arise when the translator embarks on translating such kinds of literature. More specifically, as Van Coillie and Verschueren (2006: v) emphasise in their discussion of the translation of children's literature, "translators do not simply stand 'in between' source text and target audience", from the beginning they always play an essential part of the negotiating dialogue itself, dealing with the norms of the publishing industries, producing their own explanation of the source text, and evaluating the target audience's cognitive and emotional abilities.

Moreover, a text being translated for children is more likely to pose extra challenges for translators than a text being translated for adults, since, argues Davies (2003: 66),

Young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unnatural-sounding phrasing which adults, conscious that they are dealing with a translation, may be more accepting of.

As underlined by Lathey (2006: 4-5), translating for children is quite different from translating for adults in two aspects: the social position of children and their development and the status of their literature which in turn distinguish whatever is written for them. She points out that the inequality in the relationship between the adult as a writer and the child as a reader does govern the way of writing and even translating for children since adults dictate the child's behaviour.

Furthermore, when translating children's literature the content should be taken into consideration, not only the form. The notion of content in children's literature can be an effective tool by which children get to know more about other cultures, societies and values of different nations. At the same time the content helps the children recognise that their cultural values are distinct from those of other backgrounds. According to Khafaji (2006: 72), the content means everything presented to children, including values, experiences and skills that suit the children which in turn encourages the desired values and attitudes in children. The notion of content can be presented not only through literary works but also through audiovisual materials, i.e. through the tales children listen to, the stories they read and the programmes they watch, through all of which they can explore the world. They can also move to better understand the world in which they live and their relationship to it.

One problem relating to the translation of fantasy stories for children such as the *Harry Potter* series involves "having to clearly render the primary and the secondary worlds in the source text and grapple with newly coined words in the target text"²¹. The CRs in *Harry Potter* series cannot be understood easily, and in order to understand these references, the

²¹ http://wiredspace.wits.ac.za/bitstream/handle/10539/10814/Sehlola_Research%20Report.pdf? [accessed on 27 April 2011]

“target audience would be in an active and highly complex process.” This is due to the textual elements that are usually deeply rooted in the source culture. This means that translating for children requires the cultural knowledge of the translator to be in line with that of the adult reader in the source culture in order to “be able to communicate the meaning of the original to the child in the target culture.”

Also, it is not only the child reader that the translator has in mind when approaching the text, but also a hidden adult audience whose demands the translator has to meet. These may be parents buying the book, teachers or librarian recommending it, or publisher’s norms (Pascua-Febles, 2006: 111). Thus, it is the translator’s responsibility to ensure that the produced text meets this requirement and to “develop strategies to overcome or at least work around these constraints” (Bassnett and Lefevere, 1998: 6).

2.7.2 Audiovisual translation and children’s literature

It has been established in section (2.7.1) that the objectives of children's literature are educational, establishing a cultural identity, strengthening the linguistic ability of children and entertainment. Hence, if combined with the strong impact that AV medium has on children, the effect can be pushed further. As stated by O'Connell (2003: 223) if “translation is at all times a linguistic activity that is constrained by a number of factors, AVT may be considered constrained translation *par excellence*²².”

It goes without saying that the major technological advances in the field of audiovisual communication over the last two decades have had an important impact on the role of education and development of young children. As O'Connell (1999: 214) claims, this leads children, even with extensive access to printed works, to rely much more on audiovisual communication than the previous generation.

²² <http://www.erudit.org/revue/meta/2003/v48/n1-2/006969ar.pdf> [accessed on 17 July 2011]

Also, due to the long hours spent by most children watching audiovisual materials, Qittinen (1993: 10) suggests that translations produced for children must broaden their scope to include the analysis of AVT for children as it is currently practised. Thus, there is a need to examine “the linguistic and textual challenges of translating audiovisual material.” Although the translators involved in AVT were successful in overcoming the differences between the source and target languages and cultures, “they would still have to overcome constraints of time and space” which do not exist in literary translation (O’Connell, 2003, 223).

In fact, this elaborates that, because of the cultural, linguistic and technical challenges associated with AVT for children, subtitling has not been studied very closely. In the Arab world, for instance, the demand for subtitling and dubbing material is growing rapidly. And yet, academic and professional circles have neglected to conduct studies on AVT, and particularly on subtitling for children.

2.7.2.1 Subtitling for children in the Arab world

All children’s programmes, movies, and cartoons in the Arab world, either subtitled or dubbed are, not only looked at as a kind of entertainment; they are also considered as communicative and positive learning messages, such as what is acceptable behaviour and cultural values for children. Even though there are few studies conducted on audiovisual material in the Arab world, they are still unsatisfactory.

According to Thawabteh (2011: 3), a search in *Meta* and *Babel* translation journals for the word ‘Arabic’ in the title, turns 19 publications in *Meta* and 40 in *Babel*; only one appears in the former addressing itself to subtitling. The very few studies on AVT do not mesh with subtitling as one of the most prevalent translation practices in most of the Arab countries. Such studies are important for many reasons. One of the main objectives is to discuss the problematic issues arising from the task of subtitling, to highlight the important

characteristics of the original product from a translational point of view, and to draw attention to different strategies employed by translators and the factors that influence their choice to convey CRs in English children's programmes when subtitled into Arabic.

Furthermore, as discussed in (1.4.2), the technical and contextual constraints, time and space, may limit the options available to a subtitle translator in the target language. For instance, since speaking faster than reading, this means that there is not often enough time on the screen to comprise everything in the original dialogue. Likewise, space restrictions governed by the number of letters and lines available may limit the target language alternatives. Hence, subtitling children's programmes raises additional series of challenges which are derived from the nature of the original text, and above all from the target audience's needs.

However, due to the many common characteristics of different audiovisual products aimed at children, subtitlers could benefit from the translators' experiences about the specific challenges posed by the target audience. This is mainly true with regard to assigning significance to the translation of audiovisual texts (Oittinen 2000: 100-114). As has been discussed earlier, audiovisual programmes produced for Arab children can be categorized as educational and moral stories. This means that the selection of foreign programmes to be subtitled into Arabic is restricted to those that do not interfere with the Arabic culture. Accordingly, in some circumstances, there are some programmes that should undergo some changes and be subject to the restrictions of children's literature.

In the field of translating for children, many Arab scholars claim that the number of translated audiovisual material available to Arab children is huge and that they may have a bad impact on the Arab child (Manaa, 2001: 201). In the same vein, Youssef (1985: 20) warns that children in the Arab world are exposed to a 'cultural invasion' from other cultures and that the huge number of translated material, literary and audiovisual, negatively affects

the spread of local children's works. As a result, the content should be selected and purified carefully from any harmful content through modifications to make it appropriate and suitable in terms of form, style and more importantly in content. This supports the notion that translation is not only linguistic but also cultural and ideological transfer.

The following section looks into discussions within the field of translation studies which attempted to theorise the relationship between translation and ideology. This discussion will frame my analysis of the data, especially in connection with the agency of both patrons (i.e. the institutions which invested in subtitling *Harry Potter*) and subtitlers themselves.

2.8 Ideology and translation/subtitling

Ideological manipulation is used in translation as in other forms of communication. Ideology is explicitly implicated in every aspect of human interaction, and translation/subtitling as a way of intercultural communication has also been subject to ideological manipulation. Actually, a significant problem with the study of 'ideology' in any discipline is its definition and scope. Some translation theorists have set their own terminology and models. Lefevere (1990: 26), for instance, states that:

language is not the problem, ideology and poetics are, as are cultural elements that are clear, or seen as completely 'misplaced' in what would be the target culture version of the text to be translated.

In addition, Lefevere (Bassnett & Lefevere, 1998b: 48) describes ideology as:

The conceptual framework that consists of opinions and attitudes deemed acceptable in a certain society at a certain time and through which readers, translators and subtitlers approach texts and audiovisual materials.

This means that it is not only the linguistic factor that affects translation, but also the ideology embedded in the ST and the ideology of the translators, subtitlers and patrons of translation. In this respect, Hatim and Mason (1997: 144) differentiate “between the ideology of translating and the translation of ideology.” While the former refers to “the orientation adopted by the translator”, subtitler or patron of translation “operating within a social and cultural context”, the translation of ideology refers to the strategies used in negotiating the ideology embedded in the ST, whether this was a written text or an audiovisual material.

For some scholars, the primary function of translation is the ideological rather than linguistic function. As stated by Lefevere (1992: 39), “if linguistic considerations enter into conflict with considerations of an ideological logical nature, the latter tend to win out.” Therefore, translation cannot be separated from ideology²³. The main reason is that ideology plays an important role in translation practice, including the selection of texts, the translation strategies applied, and the circulation of specific translated texts.

AVT has been looked at as a very powerful ideological instrument because the storyline may include ideological orientations. For instance, the ideology of a subtitled programme or a movie may have an enormous effect on the target audience. As referred by Lefevere (1992: 15), during the production of a translated audiovisual material, either through subtitling or dubbing, patronage is the means to control the translation process. This patronage can be employed by persons, religious groups, a political party, publishers, or the media.

Most translators and subtitlers “have absorbed ideological norms and have acted upon them without much consciousness²⁴.” As Nord (2003: 111) has put it, “almost any decision in translation is consciously or unconsciously guided by ideological criteria.” Thus, in order to

²³ <http://www.translationdirectory.com/articles/article2244.php> [accessed on 02 April 2011]

²⁴ <http://www.translationdirectory.com/articles/article2244.php> [accessed on 02 April 2011]

be socially accepted, most translators adapt the ideological features to meet the conventional norms in the target culture.

Furthermore, it is very important for the target readers/audience to be aware of the ideology that underlies a translation. As stated by (Álvarez & Vidal, 1996: 5), it is necessary to know what has been added, what has been left out, and what has been chosen throughout the translation/subtitling process. Accordingly, the choice of texts and translation strategies applied are potentially determined by culturally and ideologically based strategies. As Baker and Saldanha (2008: 138) claim:

These can be uncovered by analysing the various target text selections that impact on the target reader who, nevertheless, generally and crucially reads the text as though it were a transparent, unmediated rendering of the original, more or less unaware (or at least willingly suspending the knowledge) that it is translated text.

Also, as emphasized by Diaz Cintas and Remael (2007: 229), it is essential for both translators/subtitlers and target readers to be aware that translation always involves making choices and decisions. Thus, the target audiences should be knowledgeable and learn not to simply refuse such choices.

2.8.1 Children's literature from ideological and cultural perspectives

Almost all classical children's literature is didactic. Children can be more or less influenced by the ideologies the author transfers to them. So what the adult wants the children to learn from the books and stories has always been an important topic in children's literature. Thus, in the following, the focus will be on some cultural and ideological aspects that children learnt from works in the past and from works published and produced nowadays.

When looking at children's literature in the past and nowadays, the ideologies transferred to children through literary works and audiovisual materials have changed a lot. In

other words, ideologies change throughout time and throughout the behaviour of people at a certain time. Cultural and moral concerns played an important role in all past works for children and a lot of literary and audiovisual works appeared to help with children's moral education. For instance, children were required to have a high ethical level, to work hard, to believe in God, to behave properly. Some of the virtues presented in past children's literature remain influential and valuable today, but some others that do not adapt to modern life have been abandoned.

Accordingly, it is quite important when translating for children to take these considerations into account. Adopting some cultural and ideological measures becomes inevitable, particularly if the source and target cultures are different, i.e. when the text produced in the source culture is completely unfamiliar to children in the target culture. Landers (2001: 106) argues that translators should have greater liberty in modifying the foreign cultural elements and traditions that the target children may not be interested in or familiar with. Landers believes that such issues as; magic, racism, ethnicity, gender bias, family strife, divorce, death and taboos should not be included in children's works and the translator should be aware of the breakdowns caused by such aspects.

As emphasised by Wunderlich (1992: 202), it is possible during the translation process to modify texts to "reflect the ideological orientations of the dominant socio-political forces in existence²⁵." In other words, these references might be modified to become appropriate to the target reader's ideals and values. Shavit (2006: 34) also claims that "if these elements are indispensable, they are adapted to become suitable for the target text."

Furthermore, there are some norms which influence the translation of children's works in some cultures and can be found in translated works in Arabic. For instance, it is expected to remove texts and scenes that include taboos, violence, sex, and teenage

²⁵ <http://www.jstor.org/stable/pdfplus/1772798.pdf> [accessed on 05 April 2011]

relationships; or to replace alcoholic drinks and prohibited foods by other permitted ones to accord to the target culture changing norms, for example replacing pork by lamb or chicken, etc²⁶. This gives the translator of children's literature a large amount of freedom in comparison to a translator of adult literature and thus, increases the translator's visibility in the choices he/she makes in forcing the text to fit in the target system.

In subtitling practice, as discussed in (1.4), the dialogue has to be manipulated according to the technical limitations and the target audience's reading speed. This can be applied by using different strategies. As Fawcett (2003: 145-146) argues, such manipulation is not merely related to technical restrictions, but also of cultural, ideological, religious factors, and legal concerns of the translator. Subtitles are, therefore, "linked to the ideological stand of the film, in terms of their phrasing and their position" (Baldo, 2009)²⁷. This means that the ideological intervention often plays a significant role in deciding what parts of the dialogue need to be subtitled and what parts should be left intact. Thus, adapting different subtitling strategies highlights "the fact that ideological factors regulate translation practice" since the translators' main concern is to be accepted²⁸.

From the discussion above, it is quite clear that the choice of translation/subtitling strategies is governed by the translator's ideology, which is in turn constrained and informed by such authoritative bodies as publishers, subtitling agencies, censorial bodies, consumers of translation, and governments, either implicitly or explicitly. Accordingly, to make a foreign work, be it a text or an audiovisual product, acceptable to the target culture, translators/subtitlers will often tend to bring it in line with the dominant ideology in the host culture, and "create images of a writer, a period, a genre, sometimes even a whole nature under a certain control of ideology"²⁹.

²⁶ <http://www.uri.edu/iaics/content/2005v14n4/06%20Yasir%20Suleiman.pdf> [accessed on 03 April 2011]

²⁷ <http://www.intralinea.org/specials/article/1716> [accessed on 04 April 2011]

²⁸ <http://www.ccsenet.org/journal/index.php/elt/article/view/7213/5564> [accessed on 10 May 2011]

²⁹ <http://www.linguist.org.cn/doc/uc200704/uc20070416.pdf> [accessed on 10 May 2011]

In view of translating/subtitling for Arab children, as assumed by Suleiman (2005: 83), the variation in this field will associate with (a) whether a text is issued inside or outside the Arab world, and (b) with whether the publisher and/or the translator belongs to certain religious association, which is significant in some multi-religion Arab countries, where many translated texts are modified ideologically. Thus, ideology does have an influence on what may or may not be excluded from the source text to be translated.

In order for this study to fully account for the dynamics of subtitling *Harry Potter* into Arabic, it needs, in addition to the investigation of CRs and their translation, to look into other issues related to the ideological stances of the institutions which took interest in subtitling *Harry Potter* series into Arabic and the strategies they used in manipulating the cultural content of this series to bring it in line with the cultural expectations and ideological codes of the Arabic speaking audience. This will be elaborated in detail in chapters five and six.

2.9 Conclusion

As clarified in this chapter, language is indeed an inseparable element of culture that can be defined through many aspects, and dealing with these cultural aspects of language is considered to be one of the major challenges in translation. Also, culture is defined and its relation to translation is explained. There are many methods of translating and subtitling culture. Some relevant translation and subtitling theories are summarised.

This chapter also discusses the relationship between children's literature and translating for them, and AVT in particular. It begins by providing a definition of the term 'children's literature'. Children's literature is defined as everything that a child reads, listens to or

watches. The chapter also sheds light on the importance of children's literature and how it has always been a useful means to educate children, for instance, it is used to develop children's linguistic skills and their acquisition of a certain language. It is also made clear how this kind of literature is used in many countries to promote cultural and religious ideologies.

In addition, it has been highlighted that translating for children is based on the same principles that regulate writing for them; translators face many conflicts and obstacles when translating, especially between English and Arabic languages/cultures. For instance, children's works in the Arab world aims to construct the Arab youth identity from religious, national and educational angles. Moreover, it has been made clear that even though the translation/subtitling of children's literature is very similar to that of the other texts, yet it is still has its own special features.

Due to the linguistic and cultural challenges, in addition to the technical difficulties and the nature of AVT in general, and subtitling in particular, children's literature has not been studied very closely. However, it has recently been a subject of academic research due to its importance in shaping the minds and thoughts of children. Also, because of the huge amount of translated, subtitled, and dubbed children's literature, it is seen, by some, as problematic, as it can be a medium of potentially 'harmful' themes.

Accordingly, these cultural themes have encouraged the study of the translation of children's works from different aspects. The main reasons are: first, the hypotheses that translating children's works contribute to enhance the relationship between different cultures, second cultural and ideological challenges to the translator/ subtitler, third the age-specific of the target language audience. It is clear that these factors involve significant aspects related to the translation of children's literature (namely culture, text and target reader).

In this connection, it may also be hypothetically argued that educational aspects are very important and tend to be more prominent in children's works in different societies; and

also in cases where a strong relationship exists between the educational system and children's works in terms of selection of literary and audiovisual works for schoolchildren.

These two factors undoubtedly apply to Arab countries, where the Arabic translations of foreign works are inclined to reflect a sensitive target culture influence in issues of educational interpretation. According to what has been mentioned, adults usually try to have control over children's literature from two perspectives, i.e. positively as protection or negatively as censorship. Thus, ideological decisions can be taken when translating certain types of works from one culture into another as it might happen in translations from some English children's works into Arabic.

From the already identified discussion, it appears that the aspects of culture and target audience that receive much attention, where the main objective is to make the translated work as accessible as possible to the target audience, i.e. the children. As stated by Tabbert (2002: 314), this can be made by keeping the text as close as possible to "the norms and conventions of the target language and culture which may involve radical changes to the linguistic aspects and CRs of the source text in translation."

In the following chapter, CRs will be highlighted, discussed and investigated from a translation studies point of view. The next chapter is meant to pave the way for a suggested typology which this study will adopt in analysing the data in question.

Chapter Three

Cultural references from a translational perspective

3.1 Introduction

This chapter is dedicated to the discussion of the typology of cultural references (CRs) from translation studies point of view, with specific focus on subtitling. In line with the focus of this study, this chapter attempts to answer the following two questions:

- How are CRs classified and translated in literary and audiovisual works?
- What are the principles that seem to determine how CRs are translated/subtitled under certain conditions?

To answer these questions, it is necessary to study some models from theoretical and practical perspectives in order to investigate how scholars in the field of translation have dealt with these issues. Also, some examples are provided to make clear that some CRs may be simplified or changed during the translation process in order to be appropriate in the target language and culture.

3.2 Typologies of CRs in translation

Generally speaking, as discussed in the previous chapter, CRs include words, terms, expressions and concepts that are created for a particular culture and are only comprehensible to that culture. This means that people outside that culture may understand them but still cannot experience them in the way that natives do. According to Aixela (2004: 197), a cultural reference does not exist in itself. He argues that a cultural reference is “the result of a

conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language or culture.”

Likewise, within the audiovisual realm, there are cultural signs which include cultural information, verbal or nonverbal, transmitted aurally or visually. For instance, as referred to in (1.4.2), the subtitler deals with a complex semiotic text which is composed of different signs: verbal or nonverbal, intentional or unintentional and implicit or explicit. These signs combine together to form a network of codes, creating the message to be received by the audience (Gottlieb, 1994, Delabastita, 1989). Therefore, the translation of CRs is considered of vital importance for a correct interpretation and reception of the original movie dialogue in a target culture.

Also, as proposed by Oltra Ripoll (2005: 75), one extra difficulty should be added: the interdependence that exists in AVT between the written text and the image. This interdependence determines the whole translation process and constitutes the distinctive feature of this type of translation. Thus, the screen translator has to be able to transmit in the target text the elements of the original culture that may be implicit or explicit in the original text, always taking into account not only the image but also the target culture where these CRs are to be interpreted.

Likewise, screen translators should pay special attention to these references and take into consideration that a CR may not exist in the target culture. In addition to the linguistic or cultural difficulty involved in translating these references, as mentioned in (1.4), the restriction of characters in subtitling (from 32 to 38 maximum in each line), should be taken into account as it is an added difficulty. This technical aspect conditions the linguistic decisions made by subtitlers.

A discussion of various typologies of CRs in translation studies literature and in AVT in particular, will be investigated in the following. As yet, there is no comprehensive classification that includes all aspects of culture. In other words, even though many scholars have tried to provide some typologies in order to include as many CRs as possible, it still seems difficult to define the limits of each category. Marco (2002: 207 cited in Oltra Ripoll (2005: 75) argues that “such an exhaustive classification should compromise all aspects of community life.” Therefore, the following is a discussion of the main existing typologies, in AVT in particular, that have been contributed by translation scholars and authors, including Peter Newmark, Oltra Ripoll, Klingberg, Davies to Adriana Tortoriello and Schwarz.

3.2.1 Newmark (1988)

One of the key typologies of CRs in the literature is the one suggested by Newmark (1988, 95-103). Newmark’s classification is an adaptation of Nida’s ideas. Newmark distinguishes five major categories: ecology (flora, fauna, and natural phenomena), material culture (in other words artefacts concerning food, clothing, housing, transport etc.), social culture (work and leisure), gestures and habits; organizations, customs, activities, procedures, and concepts (political and administrative, social, religious, artistic).

3.2.2 Oltra Ripoll (2005)

Among typologies of CRs in AVT practice is the one Ripoll (2005: 77-78) has recently contributed which is a relatively extensive and well-detailed classification, and includes as many categories as possible.

- Nature, including all references to ecology, fauna and flora, types of winds and other natural phenomena, climate and weather, etc.

- Leisure, feasts and traditions, sports, games, leisure places, etc.
- Religion and mythology, which include all types of references related to religion and mythology.
- Geography, a category that would include all references regarding place-names and names of the inhabitants of a country, of a region, etc.
- Politics and economy, including all CRs associated with political or economic institutions and organisations, theories and tendencies, ideologies, laws, norms of banks, public posts, administration, political parties and trade unions.
- History, including all historical references (historical characters, events, battles, etc.)

3.2.3 Klingberg (1986)

One of the typologies to be presented in this study, in a more detailed way, is the one suggested by Klingberg in which CRs are classified in a comprehensive approach. He lists ten types of CRs and proposes strategies for dealing with each category. He also discusses, and in many cases recommends or discourages the use of certain strategies in each category. Most of the translation strategies described in this model are employed by translators in the English-Swedish translations. The following is the typology as presented in his book (1986: 17-54):

- *Literary references*

This category covers all references related to “events or characters in literary works.” This also includes “titles of books, short stories, magazines or newspapers.” Although Klingberg supports the literal translation approach, he (ibid: 19) suggests that some ‘adaptation’, as a strategy, is necessary and should be applied wherever such references in the source text might be ambiguous or incomprehensible for the readers of the target text. He

believes that manipulation of CRs ‘cultural adaptation’ could be necessary in translating for children. For instance, if the reference is derived from a language or a culture other than the source culture, Klingberg (ibid: 27) recommends that translators evaluate the degree of familiarity of the reference in the target culture against its familiarity in the source culture.

Yet, in the analysis of some cases in English-Swedish translations, he found out that other strategies could be applied as well. For instance, when a reference is unimportant or difficult to explain, deletion can be used as a strategy. At the same time, he claims that translators need to bear in mind that some equivalents might seem unlikely in the wider context of the work or might affect the characterization of certain characters.

For titles of books, stories, magazines and newspapers, Klingberg (ibid) argues that the translation of such references depends on the status of the title in question. In other words, the title should be translated if it has an equivalent in the target language, e.g. international newspapers (where their titles are established in the target language). However, in other cases, rewording or literal translation strategies are not applicable since they might create unnecessary obscurity or run the risk of being incorrect, especially if the translator is not familiar with the original work. For example, the title of the novel *Warrior Scarlet* (1958) by Mary Sutcliff is translated as ‘The Red Warrior’. In the original novel, the ‘warrior scarlet’ refers to a red kilt given to a boy who qualifies as a warrior.

- ***Foreign language in the source text***

This category refers to “the situation in which readers of the target text are thought to be familiar with the source language.” According to Klingberg (ibid: 29), the ‘degree of adaptation’ or the extent to which a text conforms to the “interests, needs, reactions, knowledge, reading ability and so on of the intended reader” is the key for dealing with foreign language in the source text. Thus, the familiarity or unfamiliarity of the foreign

language for the target readers compared to that of the source readers is the key in deciding whether to translate the foreign term or not. He argues that the added translation of a German word 'schweigsam' in the English target text *Girl from Pernau* increase the 'degree of adaptation', thus, the Swedish source text would assume that the meaning of the word will be understood from the context as German is more familiar to Swedish children than to English.

- ***References to mythology and popular belief***

This category focuses on issues arising in the translation of "names, terms used for supernatural beings, concepts, events and customs" (Klingberg, *ibid*: 30-33). As there are many examples of this type in *Harry Potter* movies, these issues will be discussed in detail in the following chapters. The first issue relates to names and concepts that have equivalents in the target language. Klingberg suggests that these equivalents may well be used; for instance, the English equivalent 'Santa Claus' might be used for the Swedish name 'Father Christmas' (jultomten) as in the English translation of *The Night Daddy* (1971) by Maria Gripe.

The second issue concerns terms invented by the author and words known to few people in the source language, such as 'Orgelmir and Frimla' in *The Weirdstone* by Alan Garner, also 'Katla and Karm' the names of primeval monsters in *The Brothers Lionheart* by Astrid Lindgren in Old Nordic mythology. In fact, J. K. Rowling has included many invented terms in the *Harry Potter* series. These terms will be discussed in more detail in chapter five. Klingburg suggests two options when dealing with such references, either to keep these references close to their original forms, or to use references from the mythology and popular belief of the target culture.

The other issue dealt with in this type are concepts that are familiar in the source culture but not in the target one. For example, the concepts of a 'cuckoo heard in the East', 'tröstergök' (cuckoo of solace) and a 'cuckoo heard in the west', 'västergök' (the best

cuckoo) which are used as omens in Swedish popular belief (ibid: 32). In such cases, Klingberg (ibid: 31) recommends the rewording strategy where the source element is transferred “but without the use of the cultural element.”

- ***Historical, religious and political background***

This category includes “references to the historical, religious and political background of the foreign environment.” The procedure used to deal with these types of references, according to Klingberg (ibid: 33), depends on the aim of the translation. In other words, if the purpose of the translation is to introduce a foreign culture and give insights into the source environment, these references should be retained. This suggestion supports the notion of what Venuti (1995/2008) calls ‘foreignization’, which brings the target audience as close as possible to the source culture.

However, Klingberg (ibid: 33) argues that there are some cases where CRs cannot be understood by the target audience; thus, there will be “a lack of necessary cultural context adaptations.” For example, in the Swedish translation of *The Borrowers* (1952) by Mary Norton, “He was killed many years ago on the North-West Frontier” is given a literal translation. Opting for this strategy would not help the Swedish children to know which frontier is mentioned. Thus, he suggests that added explanation would solve the problem, e.g. ‘on the North-West Frontier of India’.

Regarding religious references, there is no clear cut strategy for handling them. As Klingberg (ibid: 35) claims, there are many cases where terms of this kind might need some sort of adaptation, but he recommends deletion as a preferred method. In case of political references, it is advised that the translator provides the target reader with more information about the country of the source text rather than deleting or substitution with a more familiar reference.

- ***Buildings and home furnishings, food***

This is an important category, as it is rarely possible to find a children's work, either literary books or audiovisual material, without these cultural elements. These references provide the target audience with more details and better understanding of the source culture. According to Klingberg (ibid: 36), when cultural context adaptation is thought to be necessary, more explanation can be added when possible. From his point of view, children are interested in detailed descriptions of food of other cultures and that reading about what children eat and drink in a different culture might raise the interest of the target children. Hence, Klingberg gives the translator the freedom to use more words if needed to describe the food and drink references. For example, Klingberg (ibid: 38) argues that replacing 'knäckebröd med mesost' (crispbread with whey-cheese) by the generic 'cheese' in Maria Cripe's *The Night Daddy* is not a good idea since the dish is very typically Swedish. Thus, explanation is needed in such case. Since *Harry Potter* movies include similar references, more examples will be investigated in the analytical section of this thesis.

- ***Customs and practices; play and games***

This category includes "cultural practices, plays and games in the source culture." As in the previous category, Klingberg (ibid: 38) recommends that added explanation, explanatory translation, rewording and even explanation outside the text can be possible strategies when dealing with such references. He is against the deletion or replacement by an equivalent from the target culture. For example, in the story *Johan's Year* (1975) by Inger Sandberg, Johan goes to school for the first time at the age of seven. The sentence "In Sweden, school does not begin until you are seven" is added in the English translation to explain what otherwise would be considered a delay.

- ***Flora and fauna***

This category entails mainly the names of animals and plants, their cultivation, etc. Klingberg supports the idea of retaining these references and not replacing them with more common ones from the target culture “since they contribute to the understanding of the foreign environment.” However, Klingberg (ibid: 41-43) admits that there are some cases where a name of plant or animal does not exist in the target culture, or when the translator does not have enough information about the species being referred to. For example, the ‘samphire’ plant mentioned in Johan Robinson’s *When Marnie Was There* (1967) created difficulties for the Swedish translator as the plant name stands for four different plants in English which are not found in Sweden and have no Swedish name.

In this case, there are few options the translator can opt for to deal with this difficulty, either through botanical research, preservation or coining a target name using the literal meaning of the source name. For example, the French origin of ‘samphire’ is ‘herbe de Saint Pierre’, which could be used as a basis. Explanatory translation, *samphire* into *pickle plants*, could be the last resort. However, this depends on how important the plant or animal is in depicting the environment of the storyline.

- ***Personal names, titles, names of domestic animals, and names of objects***

This category distinguishes different types of personal names in children’s literature and ways of dealing with them in translation. Klingberg (ibid: 43) believes that personal names belonging to everyday language and without any special meanings should be maintained in translation. However, in children’s works, this strategy does not always apply. In some cases names are completely changed, e.g. the names Andrew and Matthew, in the Swedish translation of Joan Robinson’s *When Marnie Was There* (1967), were changed into John and Peter. While in other cases, if there is an equivalent, names are rendered into the

target language. For example, English 'Jacob' is rendered into the Swedish 'Jakob', while Swedish 'Jakob' is rendered in English as 'James' (ibid: 44). Klingberg admits that it is necessary in certain cases to render the name where there is some kind of wordplay involved. For example, in the Swedish stories by Åke Holmberg, the comical detective name 'Sture', the hero pronounces his name as 'Ture'. The English translation introduces the names 'Sam' and 'Tam' to preserve the wordplay.

If personal names belonging to everyday language have meaning which is utilized by the author, but not obvious to the target audience, Klingberg (ibid: 45) proposes that "some cultural adaptation has to be undertaken in such cases." Yet, he argues that it is quite difficult to cope with all consequences when names in the target language are invented, as in the case of many cultural references and personal names in the *Harry Potter* series. On the contrary, as stated by Klingberg (ibid: 45), it is necessary to translate "personal names not belonging to everyday language and with a meaning essential for the understanding." For example, names such as 'Jenny Peace, Dolly Friendly' should be translated, although such kinds of name are not common any more. Yet, similar names exist in Modern children's works such as '*Pippi Långstrump*' which changed into '*Pippi Longstocking*' in English and '*Pippi Langstrumpf*' in German.

There are other instances where personal names are loans from other languages. There are many names in the *Harry Potter* series, which are derived from other cultures and different origins. When these names are known in the target language, their forms in this language, as suggested by Klingberg, should be used, taking into consideration the transliteration rules of the target language. However, there are cases where the transliterated form might create the wrong associations.

With names of domestic animals and objects, Klingberg (ibid: 49) suggests that they should be treated like personal names. When these names have descriptive meaning, he

recommends translating or explaining them (e.g. a dog called ‘*Scamp*’ and a horse called ‘*Prince*’ were transliterated into ‘*Skälm*’ and ‘*Prins*’ in Swedish).

- ***Geographical names***

Geographical names are said “to be problematic when the source language uses letters unknown in the target language.” According to Klingberg (ibid: 50), there are many ways of dealing with geographical references: to keep the name unchanged, to transliterate if a name contains diacritic marks, or to delete the diacritic marks. In a case where a geographical name is preserved, it should be transliterated according to the transliteration rules of the TL. If it contains an appellative, “the appellative should be translated”, e.g. *Cair Paravel - Slottet Paravel*³⁰. There are other cases where a name refers to a geographical phenomenon and is not familiar to the target audience. It is recommended to use a cultural adaptation, e.g. *Siljan - Lake Siljan* (ibid).

Geographical names have special associations for the source language readers but not for the target language readers, explanatory strategy should be applied, e.g. *Päronå - Pear river* (Klingberg, 1986:51-52). In some other cases, rewording might be opted for, as in ‘*Östermalm*’ which is rendered as *a few streets away*. According to Vidgren (2007: 20), the translation is successful because “the place is located only a few streets away from where the story at that moment takes place.” The translator opted for “rewarding strategy to make it easier for children in the TL to understand where the place is.”

- ***Weights and measures***

Klingberg’s discussion shows that references to measures are common in children’s literature and the translation of these measures might have poor results if done incorrectly,

³⁰ <http://epubl.ltu.se/1402-1552/2007/086/LTU-DUPP-07086-SE.pdf> [accessed on 24 August 2011, page 19]
The examples presented are taken from the Swedish version of Astrid Lindgren’s novel and the English translation *Mio, My Son* (1984).

e.g., ‘*mile*’ into the Swedish ‘*mil*’ which is equivalent to ten kilometres. For him, however, incorrect translations are acceptable if they are approximate, especially in cases where a round figure is changed into another one, e.g. (*ton into tonne*). Klingberg (ibid: 54) encourages the use of equivalents of measures in the TL if they exist; otherwise he suggests retaining the source forms in the TT.

As for the treatment of currency, there are four options for translators. The first is keeping the denominations of the foreign currency. The second is translating them, e.g., *half-crown into halvkronan*. The third is explanatory translation or rewording, e.g. Danish coin worth a few pennies. The fourth is looking for equivalents in the TL, e.g. (a ten ore piece into a penny). It is necessary to take into consideration exchange rates, which are constantly changing.

3.2.4 Tortoriello (2006)

As discussed in (2.7.2), subtitling children’s audiovisual material presents more specific constraints and challenges, all related to the nature of the source text, and especially to the requirements of the target audience. Tortoriello, who is a professional subtitler and lecturer at the University of Westminster, discusses important and interesting issues in the field of subtitling for children³¹. Her study aims to highlight the main issues that derived from translating audiovisual products for children. The study is set to explore the important “characteristics of the source text, its most problematic aspects from a translational point of view, and the strategies implemented by the translator in order to get out of the maze” (Tortoriello, 2006: 53-67).

The study examines the Italian subtitles of parts of the dialogue taken from the series ‘The Book of Pooh’ (2001-2002) which is produced in two collections in DVD format. The

³¹ http://www.jostrans.org/issue06/art_tortoriello.pdf [accessed on 24 September 2011]

main areas the study sheds light on are puns, CRs, idiosyncratic language, neologisms, and songs. There are many examples provided in her analysis to examine the dynamics and strategies at play.

3.2.4.1 Cultural references and puns

In fact, the translation of puns and CRs in children's programmes is more complicated than literary works. On the one hand, there are too many references to pun in the source dialogue. On the other hand, the target audience prefers to get immediate and simple subtitles. Thus, subtitling for children, with rather limited experience and knowledge of the world, requires certain decisions to be taken when confronted with references related to puns and culture specific expressions.

Tortoriello (ibid: 55) claims that it might be necessary to make extreme editing of the text when subtitling for children. This is because the reading speed the subtitler works towards, as discussed in (1.4.2), will require the original dialogue to be reduced quite dramatically. "Since the ideal reading speed in a children's programme cannot be much higher than 120 words per minute, the dialogue might sometimes finish being rather minimalist", thus forcing the "subtitler to opt for solutions that clearly establish what is core and what is redundant in any specific context" (ibid). The following example, taken from the series, illustrates how dialogue is minimised.

Tigger: So what's your point, Bunny buddy of mine?

 That you're pleased as Punch and Judy about my gardening ability?

In the above subtitle there are two puns, the "simile 'pleased as punch', and the two very British puppet characters Punch and Judy." Although the two items are "joined together in a very idiosyncratic manner", there is no visual reference to stick to in this case. Thus, the subtitler has felt free to recreate the Italian subtitles, the option opted for is:

Cosa vorresti dire, bello mio?	[What do you mean, pal?
Che sei contento del mio pollice verde?	That you're happy about my green

In such a case, Tortoriello (ibid: 56) believes that there has been much loss in the subtitle because the simile has not been recreated in the target text.

There are more challenging cases where the cultural reference is supported by the visual. The subtitler here needs to recreate the subtitle to conform to what the target audience see on screen so as to have a similar effect to what the source audience has already experienced. The following example shows how the pun is dealt with.

Narrator: Our story today begins with Tigger, who was, on this beautiful spring day, helping Rabbit with his spring-cleaning.

Tigger: That's right. See, I spring, and all clean.

The word 'spring' has double meanings. In the first two cases, it "refers to the season and in the third to the jump performed by Tigger." The subtitler cannot ignore the "information embedded in the visual, "the action performed by the character" while uttering his discourse. Therefore, as stated by Tortoriello (ibid: 57), the subtitler needs to recreate "the same sort of ambiguity at the linguistic level whilst at the same time taking into account the visual reference, i.e. the actual jump." Hence, the subtitler opted for this successful translation:

"Oggi la nostra storia comincia con Tigo che aveva deciso di fare un salto ad aiutare Tappo nelle pulizie di primavera.	[Our story today begins with Tigger who had decided to pop by to help Rabbit with his spring cleaning.
Esatto. Faccio un salto e tutto è in ordine."	That's right. I pop by and all is tidy.]

In Italian, *fare un salto* means 'to pop by'; in the meanwhile the noun *salto* means 'jump'. This way, "the double meaning is maintained by exploiting the semantic nuances of

another lexical item in the sentence”. Similarly, the connection with the visual dimension is also retained because the “second occurrence of *salto* in Italian makes a clear reference to the action performed by Tigger at that very moment.”

3.2.4.2 Idiosyncrasies and neologisms

Children’s programmes are usually characterized with “a high level of creativity in their use of language.” Such creative use of language can be divided into two types, namely, idiosyncrasies and neologisms. Idiosyncrasy means here the way characters in children programmes speak. Tortoriello (ibid: 58) claims that this is an important linguistic aspect in translation, and it is even more important especially when subtitling children’s programmes. Thus, such aspects need to be taken into consideration and subtitlers should offer a translation to the target audience who can obviously hear the characters on screen.

Although the spatial restrictions in subtitling do not allow the subtitler to add explanatory notes on screen, Tortoriello provides an interesting example to show how equivalent effects can be recreated in the TL. The idiosyncratic exclamation ‘Golly gosh and gee’ is frequently uttered by Tigger. According to Tortoriello, (ibid: 59), “*Golly* and *gosh* are typically British euphemistic expressions derived from ‘God’; whereas ‘Gee’, though itself a euphemism for ‘Jesus’, is definitely American and contemporary³².” The British language is apparent in the use of traditional conversations, while the American language is “embodied in the more contemporary, usually more colloquial expressions” (ibid: 58).

The Italian subtitler opted for using the Italian exclamation expression ‘Accipicchia e acciderba’ which means ‘damn you’. Although the translation, from Tortoriello’s point of view, is quite good since it keeps the alliteration that characterises the source language, however, it is still difficult to maintain a similar type of linguistic differences as in the source

³² http://www.jostrans.org/issue06/art_tortoriello.pdf [accessed on 28 September 2011]

text. Subtitling such expression, for instance, from English into Arabic is very difficult because the two languages do not share similar range of linguistic differences.

Furthermore, the dialogue in the series contains many neologisms where the references can be compound words and/or suffixes as in:

Tigger: Stupenderific, Owly pally. (compound ‘stupendous + terrific’)

Let's go get ourselves some bookaroonies. (suffix ‘-aroonies’)

Subtitled into Italian as:

Tigro: Spettacolosso, Uffa muffa. (compound ‘spettacolare + favoloso’)

Andiamo a procurarci dei librissimi. (superlative suffix ‘-issimi’)

Tortoriello (ibid: 60-61) believes that the subtitler used the same device and provided the target audience with simple and easy expressions. Although they are not identical, the target subtitles can be as effective as that of the source text.

3.2.4.3 Songs

The subject of subtitling of songs in audiovisual material is another challenging task for subtitlers, since they are often connected to the action and considered as an important part of the development of the plot. Tortoriello (ibid: 61) emphasises that subtitlers have to take into considerations the three dimensions in songs, i.e. content, rhythm, and rhyme, in addition to the fact that they carry the plot forward. The following example shows how these dimensions have been dealt with in the Italian subtitles.

<i>With dual double-barrelled ambidextrous intent I must up my productivity To 200 per cent. Yes, I'll howl like the wind and pant pell-mell There's twice as many nuts and eggs to shell</i>	<i>Deciso e lanciatissimo mi metto e mi cimento La mia capacità aumento 200 per cento. Veloce come il vento con grandi pedalate Le noci da sbucciare mi sono raddoppiate</i>	<i>[I get down to it and I go for it] [My productivity I del increase by 200 per cent] [As fast as the wind, with great big strides] [The nuts I must shell have doubled]³³</i>
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It can be noticed that the rhyming features are maintained in the subtitles and, to some extent, the original rhythm is recreated in Italian too. This resulted in a close meaning and imagery of both languages. According to Tortoriello (ibid: 62), although literal translation is applied in some lines and “a partial loss of nuances due to the fact that priority has been given to preserving the rhyme”, the whole connotations have been reserved. In addition, the subtitler succeeded in persevering the idea of wind “as a metaphor for speed”, despite the fact that the word ‘wind’ in English is related to the verb ‘howl’, whereas in Italian refers to the fast moving of the wind.

There are instances where it is very difficult to keep the rhythm, rhyme, and nuances of the original song especially if the two cultures involved share little in common. Some of these difficulties will be discussed in relation to the *Harry Potter* movies. Moreover, the time and space limitations may sometimes force the subtitler to delete unnecessary part(s) of the content. From the discussion above, Tortoriello (ibid: 62) claims that there are some specific difficulties, “on a lexical, semantic and structural levels, encountered when subtitling children’s programmes.” Thus, the treatment of CRs depends on the creative nature of the source language “and the importance of songs and their own structure.”

³³ http://www.jostrans.org/issue06/art_tortoriello.pdf [accessed on 30 September 2011]

3.2.5 Schwarz (2002: online article)

This is another classification in which Schwarz focuses part of her article on CRs in movies, particularly the German subtitles of Potter's television series 'Lipstick on Your Collar', broadcasted in 1993. In her study, the distinction between AVT and literary translation appears clear. This is because of the dimensions of the audiovisual product, i.e. the dialogue, visual image, soundtrack and music. According to Schwarz, the dialogue plays an essential role in and outside the storyline. It may identify the form of regional accent, register of speech, control the audiences' emotions and may include the use of CRs, poetic language, alliterations and metaphors.

Schwarz's analysis covers different aspects of a movie such as auditory and visual channels and the role they play to create a complete picture of the story. She emphasizes three main features that the subtitler should take into consideration. They are the content and purpose of the original work, the target audience, and the author's cultural attitude towards his audience. These aspects influence the choice of vocabulary and syntax when subtitling movie dialogue. In addition, the implied messages within a movie can be expressed not only through language but also "visually and orally through connotations that appear in the image on the screen." The implied cultural connotations on the screen include "architectural or geographical landmarks; icons from mass culture like pop music or television", historical or political events and symbols of political or religious significance.

As indicated by Schwarz (2002), the interpretation of these references depends on how translators identify and understand the significance of these visual references within the film. In other words, the translator must comprehend all non-verbal signs which are part of most cultures, for instance, dialects, accents, body language, facial expressions etc., as well as the accompanying body language in order to be able to interpret them. Likewise, it is advisable to

produce simple and accessible subtitles especially if the work is intended for children since they do not have much time to re-read the subtitles. Although there are similarities shared and understood between different cultures, there are still many terms, idioms and slang expressions which reflect the morals and values of a particular culture and have no true equivalent in the target culture, as in many cases between English and Arabic cultures. Having said so, it is interesting to have a closer look at some examples from "Lipstick on Your Collar" and see how CRs are dealt with.

3.2.5.1 Locations and geographical references

Within a subtitled movie, these references may not be familiar to the target audience and that additional information is needed to clarify the term. Schwarz discusses the following example to illustrate this point.

At Waterloo

Im Bahnhof Waterloo

From the dialogue it seems clear that the source audience know that the expression ‘Waterloo’ refers to a train station in London. This knowledge is not shared by the target audience, thus, the subtitler added the word ‘*Bahnhof*’ which means (train station).

3.2.5.2 Money and dated terms

Dealing with references to money in the context of subtitling is greatly different from that of financial reports. Schwarz claims that “the terminology is often vague and the actual value bears no consequence in understanding the narrative.” There are also slang terms for money, which used to add colour to the source language in order to surprise, shock and amuse the audience. For instance, in British English, some slang terms refer to specific coins or notes

such as ‘a tenner’ which refers to a *ten pound note*, ‘quid’ in place of a pound, and ‘bob’ for a shilling. The following example shows how the term ‘bob’ is dealt with in the target culture.

I got this for a bob. Das hab ich für einen Schilling gekriegt.

The subtitler successfully translated the slang reference with an informal expression that can be understood by the target audience. On the other hand, there are instances where money references can be more problematic. In other words, the translator sometimes chooses to express the amount in a familiar money term.

Look here, we're only talking half a crown. Es handelt sich bloss um 2 1/2 Schilling.

The translator decided to convert the source monetary term into an equal target term since ‘one crown’ equals ‘5 schillings’ which is familiar to the target audience.

The dialogue in the series 'Lipstick on Your Collar' also includes old and modern terms which might be difficult to explain in a subtitle due to space constraints. As suggested by Schwarz, the word ‘wireless’, for example, can be translated into German as ‘*Radioapparat* or *Rundfunkgerät*’ which have similar connotation. Though, the German references are not used in the subtitles due to their length that would occupy nearly half a line.

There are also out of use references that are very difficult to find an equivalent for in the target culture and it is even, in some cases, impossible to find out the origins of the reference. In the next example, Schwarz (ibid) claims that the use of the popular saying ‘see you later alligator’ which was the title of a rock song in mid 1950s reflects the author’s careful use of language to enhance the storyline. Therefore, subtitlers should take into consideration both looking for an appropriate equivalent and the use of the same informal register as in:

Another time, sweetie-pie. Auf ein ander Mal, Süsser.

3.2.5.3 Non-verbal signs

As discussed above, facial expressions, gestures and body language play a very important part in most cultures. These CRs can be very challenging for subtitlers, who need to interpret these references first in order to fully understand the meaning of the utterance and provide the right subtitle(s). What is more, as Schwarz claims, cultures such as English and German often share these CRs which can be encoded by the target audience even without further explanation. However, subtitling movies from English into Arabic requires the subtitler to provide additional information where the signs cannot be understood and they are essential for the narration. Thus, they should do their best to interpret the sign through subtitles.

In The following example, Schwarz (ibid) assumes that the German audience possesses some knowledge of English culture and are able to comprehend non-verbal gestures that might be embedded in the dialogue.

I can't believe it.

Nicht zu fassen.

This Nasser putting his fingers to his nose ...

Nasser dreht uns eine lange Nase...

“This gesture indicating that ‘one does not think much of someone’ is shared by both cultures and allows the translator to stay close to the SL by using the equivalent TL idiom” (ibid).

3.2.5.4 Taboos

The use of offensive language, such as swear words, is one of the most difficult features in subtitling. To deal with such references, Schwarz recommends that the subtitler needs first to identify the term and recognise how offensive it is. Source audience usually know which terms are more vulgar than others. This, of course, differs from one culture to another. The following example from 'Lipstick on Your Collar' shows how the translator first classified the type of expression, and then found “a swear word with the same degree of vulgarity.”

Christ, what a dump.

Herrgott. Was für ein Dreckloch.

Although both cultures share the Christian tradition, “the term, ‘Christ’ is not used as interjection.” Instead, the translator looked for equivalents in the “same semantic field which are used with similar frequency.” Thus, according to Schwarz, the term ‘Christ’ is subtitled successfully into ‘Herrgott’ (good God).

3.2.5.5 Proverbs and fixed expressions

It is expected that there will be an equivalent for some of the proverbs and idioms in related cultures. Schwarz says that “The use of specialised dictionaries like, for example, 'A Polyglot of Foreign Proverbs' (Bohn 1968) is of great help in rendering these terms.” For example,

Waste not, want not.

Spare in der Zeit, so hast du in der Not.

Although fixed expressions are more difficult to find because they are often not always listed in dictionaries, the following example shows an excellent example of a true equivalent:

...not every Tom, Dick and Harry

...nicht jeder Hinz und Kunz

works at the War Office.

arbeitet im Kriegsministerium.

3.2.5.6 Puns and wordplay

As discussed in (3.2.4.1), puns and wordplay are also considered CRs. Schwarz pays special attention to these references since they are used frequently in the Potter’s series. “Wordplay is often based on the different meanings of homonyms or similar word forms”, and can also include invented words, alliteration or rhyme. These types of wordplay create obstacles for translators to overcome, especially between unrelated languages/cultures. The following example deals with an alliteration based on similar sounds.

Use your bonce once in a while, will you?

Gebrauchen Sie ab und zu Ihre Birne.

I've got more than enough bumph.

Ich hab schon zuviel Papierkram.

It can be noted that informal underlined terms ‘bonce’ and ‘bumph’ have similar sounds. Although the translator successfully conveyed the meaning, the alliteration is completely lost. This supports the fact that it is rarely when alliterations, both meaning and sound, can be retained. However, Schwarz (ibid) argues that “the loss in this part of the dialogue may be compensated for somewhere else, where the ST has neither alliteration nor a pun.” In case where no solution is available, translators may inform the target audience with the alternative phrase [Untranslatable pun]; yet, it may interrupt the dialogue and disturb the flow of the narrative.

Delabastita (1989, cited in Schwarz 2002) provides a set of strategies for dealing with wordplay. The following options can be used for subtitles:

Pun > pun: the SL pun is rendered by another pun in the TL which can differ more or less in form, semantic value and the way in which it is embedded in the context.

Pun > no pun: a pun is rendered simply by a phrase, retaining one or both meanings of the wordplay. The play with sounds, however, is lost completely.

Pun > stylistic means: in order to replace some of the lost effect of the wordplay, other stylistic means (alliterations, rhyme or repetition) are used.

Loss and gain: to compensate for a loss in one part of the text, a pun will be inserted in a place where the ST has none.

Pun > 0: The pun is simply left out and not rendered at all.

3.2.5.7 Specific problems

In addition to CRs, there are other terms that are uniquely connected to the source culture. To make clear, there are some references which are distinctive to the source culture, and they are related to the play with language. For instance, “anagrams, acronyms, rhyming slang and cryptic crossword puzzles are all part of British everyday culture” (Schwarz, 2002).

The dialogues of audiovisual materials are also full of linguistic expressions such as anagrams, acronyms, rhyming, crossword puzzle, etc. which are part of everyday language/culture. The *Harry Potter* series is a clear example where many similar references are introduced. These references obviously cause huge challenges to translators, who in most cases are unable to convey the meaning or find equivalent terms in the target language. Thus, they declare them untranslatable.

On the contrary, Hofstadter (1997), as referred to by Schwarz, points out that dealing with such terms helps “the translator to be particularly creative and imaginative.” One of the possibilities is to produce different versions of translations. Even though there might be some loss, there might also be some gain. Schwarz (ibid) examines some cases of these creative linguistic expressions in the series.

a) Acronyms

These terms are formed from the initials of other words, and generally used for institutions and organisations. In the following example, Schwarz (ibid) claims that the “concept of the 'acronym' is shared by both SL and TL cultures and does not need to be explained.” In a scene, Private Francis explains an acronym to his aunt. He says the letters first and then fills in the words.

SWALK: Sealed With A Loving Kiss

Because there is no semantic value in the acronym, the translator has to keep the content but not the form and reproduce one in the target language that can be pronounced easily.

MELK: Mit Einem Liebevollen Kuss (with a loving kiss)

The only reason for this version, as stated by Schwarz, “is that the letters are put together in a way that they can be easily pronounced using TL phonemes.”

b) Footnotes

Undoubtedly, there are other difficult references where there is no equivalent in the target language. In such cases, more additional information is required which can be provided as a footnote in literary translations. This option cannot be applied when subtitling a movie or other audiovisual work. Instead, because of constraints of space and time, subtitlers opt for paraphrasing CRs in order to aid the target audience in following the narrative and flow of the dialogue. Explanatory notes in subtitling can be more disturbing than helpful.

3.2.5.8 Songs

As discussed in (3.2.4.3) in Tortoriello’s model, this is another area which brings some particular translation difficulties. For translators, songs present most of the features and problems of poetry (rhyme and rhythm constrains), while still having to abide by syntactic rules and retain the meaning. In subtitling practice, lyrics of songs are usually presented in a two-line subtitle at a time. This helps the target audience to follow the tune (even if they do not understand them).

In ‘Lipstick on Your Collar’ series there are many instances where the author “used songs to conform the thoughts and fantasies of characters.” Schwarz (ibid) claims that while it might be impossible to find rhyming words, there is still a chance to keep the rhythm. This can be done by searching for “words with a similar number of syllables” to bring more

pleasure for the target audience. However, it was very difficult for the translator to preserve the rhythm of the songs in the subtitles of ‘Lipstick on Your Collar’, and the poetic and musical features of the text are lost. Schwarz suggests that translators need to “recognise and comprehend idiomatic expressions and know how to render them.” For instance, slang expressions must be translated using appropriate TL slang terms. Therefore, the choice of appropriate terms does not only depend on rhyme or meter but also on the “correct register, the sound of the word and the restricted space available.”

Also, there seems to be a certain pattern which is quite clear in the translation of songs in ‘Lipstick on Your Collar’. Although the importance of the song texts supports the narrative of the story, there was little attempt to maintain the rhythm and the poetic and musical aspects are lost. Schwarz illustrates some specific problems of subtitling songs.

<i>Du hast mich ganz alleingelassen beim Hitparaden-Tanz,</i>	When you left me all alone at the record hop
<i>Hast gesagt, du gehst kurz raus, trinkst nur mal ne Limo.</i>	told me you were going out for a Soda pop
<i>Du bist ne ganze Weile weggeblieben, ne halbe Stunde oder mehr.</i>	you were gone quite a while half an hour or more
<i>Dann bist du zurückgekommen, und Mann oh Mann, was seh ich da:</i>	you came back and man oh man this is what I saw:
<i>Lippenstift am Kragen hat Dich gleich verraten.</i>	lipstick on your collar told a tale on you-ou
<i>Lippenstift am Kragen sagt mir, du warst untreu.</i>	lipstick on your collar said you were untrue-ue
<i>Darauf kannst du deinen letzten Dollar verwetten: Zwischen uns ist's aus.</i>	bet your bottom dollar you and I are through

According to Schwarz, this song is “American and therefore uses different pronunciation and slang from the dialogue of the British play.” Translators should be aware of such differences and realize idiomatic expressions in order to be able to transfer them. For instance, as

emphasized by Schwarz, “slang expressions must be rendered using appropriate TL slang terms.” As Newmark (1993, cited in Schwarz, 2003: 77) points out, “slang and idioms are closely linked to culture and a particular period.”

However, it is quite difficult to render older terms into today’s slang. Newmark justifies that “the exact equivalent in the SL may be so obscure to understand to the present audience”, that it would interrupt the flow of reading subtitles. Therefore, in order to find the appropriate slang term, the decision must be the intelligibility of the subtitles, and “the audience must be able to understand the text quickly taking into account the short time the title is displayed.”

Furthermore, according to Schwarz, in related languages, like English and German “there are sometimes instances where a word by word translation is possible.” For example, the literal translation of the following line works well in the TL, and has the same effect as in the SL.

<i>Mann oh Mann</i>	man oh man
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However, in many cases, translators have to find similar idiom in the target language. For example, the literal translation of the following line, as Schwarz claims, is not idiomatic in the TL, the line is too long compared to the ST and the number of syllables is more than the line requires.

<i>Darauf kannst Du deinen letzten Dollar</i>	bet your bottom
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Therefore, Schwarz suggests that “the shorter and simpler expression *Darauf kannst Du wetten* (you can bet on that) has the correct meaning and fits the rhythm of the song better.”

3.2.6 Davies' approach (2003)

This typology is somewhat different from the previous ones. The reason is that Davies' approach is specific to *Harry Potter* novels, as he takes a macro-level perspective regarding the CRs in the series. Davies (2003: 89) suggests that translators need to see CRs within a wider perspective rather than dealing with each case separately so that they can be evaluated in terms of their contribution to the overall effect of the whole text. For instance, Davies believes that it seems possible to distinguish several different networks of CRs, which make different contributions to the overall success of the *Harry Potter* series.

The need to assess the significance of the larger set of CRs in the series may lead to a more systematic, coherent treatment. Davies (ibid: 90) provides a collection of frequent references to details of the British culture which form the background of the series, aspects of daily life such as food, traditions and school customs, which are almost familiar to the source audience. The significance of these references is that they build up a solidly real British setting which "serves as a foil" to enhance the fantasy aspect of the series, the magical world of witches and wizards where all types of implausible things happen.

Additionally, the creative interaction of the realistic and the fantastic make the series more believable. Through reading or watching the series the audience is brought back to the realistic world in many occasions and scenes. CRs, therefore, form and play an essential and successful role that is immediately recognizable to the audience. Davies (ibid: 90) suggests that instead of dealing with these CRs individually, they can be brought together to build up the entire background while enhancing the incorporation and significance of these references into the storyline. From Davies's point of view,

"Rowling draws on the cultural literacy of more or less sophisticated readers to make a host of allusions, some mere hints and others barely veiled references, often with a humorous purpose but sometimes with a more serious one."

Such references are included in the choice of proper names, the puns and wordplay that are obvious through the series and might be interesting for certain audiences who like to pick up on them. However, Davies (ibid: 90) argues that the “recognition and understanding of these allusions is not indispensable for the enjoyment of the stories.”

Rowling presumably did not expect the entire audience to know the origin, semantic and connotative meaning of the names or to perceive the allusions to some or all parts of the names. Understanding such allusions is not necessary for the audience to understand because they are made clear in the narrative in the novels and/or the scenes in the movies. However, they stand as challenges to translators whose aim is to negotiate the nature of these references rather than spelling out for the target audience what was not clear even for the source ones.

3.2.6.1 Food references

Davies’s analysis of the French and German translations of the series provides many examples of CRs in which the translators do not have an overall strategy to apply them. Rather the translators opted for a variety of strategies used for these references, as will be examined in the following chapter. Cases were found of omission, globalization, preservation and localization of food references.

According to Davies (2003: 92), “the overall impression is very much of haphazard treatment, in which each reference seems to be dealt with in an ad hoc fashion without any clear underlying strategy.” This is presumably because they were dealt with individually. However, from a broader perspective, these references might have a powerful cumulative effect. On the one hand, they contribute to the child-appeal of the whole. On the other hand, the precision of the description definitely contributes to the realism of the scenes in which they feature. Likewise, many food references help to anchor the fantasy part of the storyline in a very familiar, realistic setting and to enhance the credibility of the fantasy.

Once the importance of food references and their contribution to the story setting is recognized, translators would be in a better position to choose the right strategy to translate them. Davies (ibid: 93) considers the advantages and disadvantages of some strategies applied, claiming that:

- Omission does not seem the optimal strategy for dealing with these references since, used repeatedly, it destroys the texture carefully built up by the many small details. (e.g. ‘*roast and boiled potatoes*’ and ‘*buttered beans*’ (HPPSHarry Potter and the Philosopher’s Stone))
- Supplementary explanations of the dishes might sound laboured, and in any case would suggest the exotic where familiarity is what is needed.
- Globalization, on the other hand, may lead to a loss of some of the charm derived from the specificity of the items (e.g. ‘*Mars bars*’ into ‘*chocolate bars*’).
- Localization, through the provision of equally detailed descriptions of foods familiar to and loved by children from the target culture, might succeed in creating an effect similar to that of the original, but the placing of these target culture items within a British context might also yield incoherence.

In the end, Davies suggests a compromise solution where the translator can provide reference to items familiar in the target culture yet not too alien to the source culture and/or adding explicit comments to emphasize that such types of food are particularly appreciated by the characters in the series. Whether or not this solution is applicable is subject to question as Davies does not provide any examples of its application. Likewise, the applicability of some strategies when subtitling food references from English into Arabic is also subject to investigation which will be dealt with in the coming chapters.

3.2.6.2 Toponyms (place names)

In the second category, Davies (ibid: 93) sheds light on the translation of proper names used in the *Harry Potter* series, particularly place names. According to his findings, on one hand, the real place names such as ‘King’s Cross Station’ tend to remain unchanged. On the other hand, the fictional place names are dealt with differently and sometimes inconsistently. For example, the name of the street ‘Private Drive’ where the Dursleys live is kept in the French version despite some loss of associative meaning, while it is translated literally in the German version as *Ligusterweg*. In another case, the name of the town ‘Cokeworth’ is translated into *Carbone-les-Mines* in French and remained unchanged in German.

When looking at both translations, it seems that the changes made to some place names do not reflect a consistent policy, and both translation versions seems to be provided where a reasonable equivalent springs to mind, but not otherwise. Accordingly, Davies (ibid: 94) proposes that in order to achieve more consistency in the translation of such references, the choice of strategy should be based on “whether the authenticity of the British setting or the descriptive value of the names is ultimately judged more important.” For him, the consistent preservation strategy might be preferable where the place names connected to the real world do not look particularly meaningful. However, in the case of fantasy names, which seem much more allusive, Davies calls for meaningful translation in the target language.

3.2.6.3 Word play

Another important category approached by Davies (ibid: 94) is the wide variety and use of word play in the series. In fact, there is frequent use of word play and puns such as ‘Floo powder, Diagon Alley’, anagrams such as the name of ‘the mirror of Erised, Tom Marvolo

Riddle’ both are rearranged to read ‘desire, I am Lord Voldemort’, acronyms (S.P.E.W., N.E.W.T.S.) and sound patterns (Moaning Myrtle, Rita Skeeter).

Through the analyses, Davies finds out that these references are treated differently in the French and German translations; this is because of the available equivalents in the target language. For instance, there are some possibilities to translate ‘Erised’ into “French as *Riséed*, Spanish *Oesed*, German *Nerhegeb*, Dutch *Neregeb*, and Catalan *Gised*. The ‘Voldemort’ anagram is preserved in many versions by simple adaptations of *Tom Marvolo Riddle*’s name, which becomes *Tom Elvis Jedesor* in French, *Marten Asmodom Vilijn* in Dutch, *Tom Orvoloson Riddle* in Italian and *Tom Sorvolo Ryddle* in Spanish” (ibid: 94).

Likewise, there are other cases where translators tried to provide acronyms with similar meaning such as ‘S.P.E.W.’ becomes ‘S.A.L.E.’ meaning ‘dirty’ in French while O.W.L. becomes B.U.S.E. ‘buzzard’ with ‘one bird of prey replacing another’. In other instances, some translators could not produce equivalents with similar effect, thus, both the meaning and the wordplay are lost in their translation versions. What is more, the alliteration in ‘Moaning Myrtle’ disappears in such translations as the French *Mimi Geignarde* and the Spanish *Myrtle la Llorona*. Some of these references will be the subject of examination of the Arabic version in the analysis chapters.

These findings show that the effect of puns can be very difficult to maintain in translations. As suggested by Davies (ibid: 95-96), the functional but not semantic equivalents of wordplay references lie not only in their individual importance, but also in the “overall lucid and aesthetic texture built up across the whole text.” Therefore, translators are not supposed to find a pun for every reference in the source text. Rather they can “look out for opportunities elsewhere in the text where the target language resources lend themselves to punning.” Such examples are found in both French and German translations where ‘the sorting hat’ is coined as *Choixpeau*, blending *choix* (choice) and *chapeau* (hat).

In summary, through the discussion of a variety of strategies used in different translations of CRs in the *Harry Potter* series, Davies (ibid: 96) shows that some strategies can be effective in some cases but not in others. Also, there seems to be no common agreement between the different translators as to which strategy is preferable in a particular case. For instance, a problematic CR may be faithfully translated and explained in a footnote by the Chinese translator, completely omitted by the French translator and replaced by a somewhat incongruous localization by the German translator.

Even if these differences reflect the translation norms accepted in each culture, they are tendencies rather than oppositions. Likewise, the strategies adopted definitely reflect the complexity of the task of achieving two different goals. As pointed out by Davies (ibid: 97), “on the one hand there is the need to provide a fairly convincing British background to the narrative, and on the other the need, to make this background intelligible and accessible to young readers from another culture. A compromise involving a mixture of procedures seems to be the favoured way of incorporating local colour without alienating the target readers.”

3.2.7 Names

Since *Harry Potter* movies include a huge number of different names, there is a need to highlight this category in terms of types of names and how they are looked at from a translational perspective. Generally speaking, naming is a universal phenomenon and names are found in all languages and cultures of the world. They are often considered as culture and language specific. As pointed out by Ainiala *et al.* (2008: 15, cited in Mäkinen, 2010: 25), names are not merely linguistic elements but are connected to the surrounding society, culture and various mental processes that guide name selection and information.

This means that names are part of and contribute to culture and that the roots of names and culture are intertwined. Therefore, names, as cultural elements, influence the

development of that culture and culture similarly impacts on the names by determining norms and acceptability (ibid: 16). This can be noted through the differences in use and function of names between Eastern and Western languages and cultures. Therefore, the aim of this section is to cast some light on how meaningful names can be variously treated in translation.

3.2.7.1 Classification of names

For analytical purposes to be discussed in the following chapters there is a need to categorise names in general and in children's works in particular. According to Mäkinen (2010), Ainiala *et al.* (2008: 333-334) divide names in literature into two main kinds, fictive and non-fictive (or authentic names). Authentic names are those that refer to all different types of names that exist in the real life, e.g. names of people, places, etc.

Fictive names, on the other hand, are those that exist only in the fictitious world, of the author's and reader's imagination, i.e. fictive characters and other invented names. However, both types of names often look like each other so that the audience can recognize them as indications. In order for the fictive names to be understood and appreciated by the readers/viewers, they should be similar to names in the real world.

From another point of view, Bertills (2003: 10-11) proposes a slightly different categorization, suggesting that all names in literature are fictive. However, they can be divided into subsections: *conventional*, *invented* and *imaginary* names. Conventional names are what Ainiala *et al.* (ibid) calls 'authentic names'. They have no meaning other than the denotative, i.e. they can gain additional connections through their functions in the text (Bertills 2003: 151). They also act as cultural connectors since they attach the name-bearer to a social-cultural context (Bertills 2003: 46).

Imaginary names are invented, meaningless and have no connection to the lexicon of a given language. However, invented names can be sometimes connected to the lexicon if it is

easy to identify them through their transparent link. In other words, if the lexicon content is visible and clear, the semantic aspect is meaningful. Yet, as Bertills (2003: 162) claims, it is not easy to grasp the intended meaning. Hence, this ambiguity is challenging to translators/subtitlers, who might not be able to establish the exact semantic content of these names. Bertills also mentions that invented names can be either expressive through their semantic content or suggestive when the connection to the lexicon is not clear.

In fact, semantically loaded or transparent names are used frequently in literature. They provide important information about the name-bearer's personality in indirect ways. They, for instance, describe the appearance, traits or behaviour of their referents. Thus, the semantic content can help the audience discover relevant clues for interpreting the name-bearer (Bertills, 2003: 100-101). Likewise, surnames and titles can also define the relationship and status between characters and even express belonging to a certain group.

Furthermore, as discussed in (3.2.4.2), names can also be inspired in phonetic form, which can offer various ways to inform and entertain the audience. To put it more clearly, when certain sounds are put together to form a name, the sound of the name may look like other words related to the character. According to Bertills (2003: 143), some names sound phonetically as alliterative or rhyming, and may be used to add humorous effects and/or to create a certain image of the character to guide the reader to a specific point.

Bertills (2003: 32) adds that the sound of a name can trigger associations and create connotations with reference to the character in order to present information about the character in a certain way and achieve a specific audience reaction. However, the type of reaction depends on the age of the audience and how experienced they are. For instance, adults have the ability to comprehend a full picture of the implied meaning, whereas teenagers and children in particular react more to the sound of the name than to its semantic content.

Even though names can be understood through their context, linguistically and culturally, and sometimes from the reader's point of view, it is still difficult to interpret the semantically loaded names, especially if the target language/culture is completely different from the source ones. In children's literature, in particular, there are cases where it might not be easy to uncover the intended meaning by the author – if there is any (Ainiala *et al.* 2008: 336.). The situation is even more difficult in subtitling, where there is not enough time to provide additional information about the name. In other words, translating/subtitling names from one language into another is a crucial issue and challenging task for both translators and subtitlers. Thus, illustrative examples from *Harry Potter* movies will be provided and discussed in detail in the coming chapters. The following section looks at how names can be treated in the process of translating for children.

3.2.7.2 Translating names in children's works

A central question in this study is how CRs are subtitled from English into Arabic. Since names are an essential part of their cultural context, there is a need to discuss the possibility of translating names in audiovisual works. For many, names do not get or should not be translated. In fact, according to Newmark (1981: 70), names in literature are usually left as they are, unless the whole fictive framework and characters are replaced by a new target language/culture.

From another point of view, according to Hermans (1988: 13), “theoretically speaking there appears to be at least four ways of rendering names” from one language into another:

They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be substituted in the target text for any given name in the source text (...). And insofar as a (...) name in a source

text is enmeshed in the lexicon of that language and acquires ‘meaning’, it can be translated.

Hermans (1988: 14) continues to explain that a variety of combinations of these “modes of transfer are possible and that deletion of a source-text name or the insertion of a new one is also a possible translation procedure.” For him, translating names also depends on the relationship between the ST and TT. However, it is still risky to translate names in the *Harry Potter* series, because Rowling invented names that usually contain several meanings. Therefore, the translator/subtitler should consider carefully how to go about the names, as changing the name might also alter the cultural context of the text in question, too.

What is more, one of the main important reasons to translate/subtitle a name for the audience is the readership factor. To put it more clearly, the target audience and their level of comprehension are very important factors. Also, the age of the audience plays part in deciding how much the foreignness of the name and other CRs they can handle. Children usually do not have the level of knowledge possessed by adults, so their awareness of other CRs such as names is limited. Some other important factors are the translator’s point of view on what children can handle, the functional role of children’s literature in their own culture, and the selection of the right translation strategy in order to produce an acceptable and adequate translation (Van Coillie 2006: 132-133).

Furthermore, as pointed out by Oittinen (2008: 121), for linguistic and cultural reasons, the name can be changed if the sound or form calls for connotations that are unacceptable in the target culture. Thus, some adaptations and substitutions are needed for fluency in reading subtitles, except names that are intended to represent certain nationalities or backgrounds.

From a different perspective, Ainiala *et al.* (2008: 342) asserts that there are arguments about leaving names in their original form when translated. First, retaining foreign names can

help the children to be aware of other cultures and their naming practices. As argued by Van Coillie (2006: 133-134),

Translators who choose to preserve foreign names (and other cultural elements) often do so for the purpose of bringing children into contact with other cultures via the translation. In this way translations give young readers a wider view of the world and of themselves and their own culture.

Second, the translator sometimes opts not to change the name and be loyal to the source text. Therefore, there would be more effect than the one intended by the author, i.e. the names might be very difficult to pronounce and the desired connotations may be lost in the target culture. Thus, before changes take place, the translator should make sure that the functional role of the translated name is the same as the original one (Van Coillie 2006: 124).

This leads to the question of whether the translator should be loyal to the source text or to the needs and expectations of both readers and audience. In my point of view, to be faithful to both the source text and the readers/viewers, a translator/subtitler, if possible, can translate the cultural reference in a way that relates to the expectations and needs of the target audience and at the same time preserve the functional role of the cultural reference in the source text or movie. In other words, loyalty to both the source text and target audience depends on choosing the appropriate translation strategy through the translator's interpretation of those functions of the source text in question, i.e. the translator should first understand the connotations of the name and then consider how to express it in the target language/culture.

In some translations it is possible to transfer all connotative meanings if both the source and target languages have total similarity or equivalence. However, it is often not possible to convey all those connotative meanings in the case of translating between English and Arabic because they share little in common. As stated by Coillie and **Verschueren** (2006: 132), the translation of connotations depends on the translators' choices which are conditioned by their

knowledge, experience, ideas, norms and values as well as their understanding of the source and target languages and cultures.

3.2.8 Discussion of the models

This chapter serves as presentation of some models of typologies of CRs provided by many scholars and authors which are compared and contrasted in order to arrive at a model that could be applied in the analysis of *Harry Potter* subtitles into Arabic. Although the models presented above use different approaches to the categorization of CRs that could be present in a source text and cause translation problems, they all seem to cover more or less similar areas.

For instance, Newmark's and Ripoll's approaches are quite useful, comprehensive and well structured, yet, they seem too general and unsatisfactory to be applied as a framework for the data analysis of this study. Thus, more categories are needed. Klingberg's (1986) categorization is very detailed and could be useful for the analysis of a wide range of texts. It also presents and discusses possible strategies for each category.

In Tortoriello's model, it can be noted that there are some of the specific difficulties, on lexical, semantic and structural levels, encountered when subtitling children's programmes. The treatment of CRs depends on the creative nature of the source language and on the importance of these references and their own structure. In addition, Tortoriello's analysis shows us that it is not impossible to subtitle children's productions as long as the subtitler implements different strategies appropriately to allow for successful translations. Even if there is some kind of inevitable loss in translation, there is still quite a lot of gain and recreation.

Likewise, Schwarz's model offers an interesting look at CRs and can be used as a general framework for more detailed research. However, it is still useful for this study since

this categorization focuses on CRs in movies. It clearly distinguishes between literary translation and screen translation, and shows that, as Schwarz argues, the implied messages in movies are not only hidden in the language but can be found visually and orally as well.

Davies's categorization, though not as exhaustive as the others, is very useful. Being devised with *Harry Potter* books in mind, it introduces the elements of wordplay alongside the categories of names and other CRs. This component, as Davies claims, proves essential for the analysis of the *Harry Potter* series because of its prominence in the books. However, Davies's own analysis of the categories of names and wordplay is quite brief and definitely merits expansion. In fact, as we shall discuss in chapter five, full monographs have been devoted to the study of these elements, in general as well as with special reference to the *Harry Potter* series.

The main purpose of the following chapter is to examine the use of various subtitling strategies in the process of translation of all cultural references that occur in *Harry Potter* movies. I intend to discuss it in a separate chapter because the number of cultural references in the series is significant. There will also be a lot of material for examination and a unique opportunity to explore the use of subtitling strategies in this context.

Chapter Four

Translation/subtitling strategies

4.1 Introduction

As discussed in the previous chapters, subtitling CRs in particular seems to be a challenging task that requires the subtitler to use a number of strategies. The most challenging situation arises when no equivalent item exists in the target culture and/or if it is unknown to the target audience. In other words, problems in translation can be summarized into two main areas; either the target language does not have adequate structural means to translate the expression of the source language, or it does not have a corresponding expression to that of the source language.

Accordingly, subtitlers must then find an adequate alternative that will bridge the cultural gap between the original movie and the audience. In general, every translator/subtitler, when translating, has a concept or scheme in his or her mind of how he/she would deal with various issues that may occur in the process, even though this might be only subconscious and not planned beforehand. Therefore, the main objective of this chapter is to summarise in a synoptic way the common strategies used in translation in general, subtitling in particular. This chapter also underlines those strategies that can be applied to the translation of CRs, as illustrated in chapter three and those from *Harry Potter* movies which will be examined in the following chapter.

In fact, the number of CRs in *Harry Potter* movies is extraordinarily large, which in turn provides a lot of material for examination and a unique opportunity to explore what translation strategies are used in this context. The research questions that motivate this chapter are:

- What translation strategies have been used to handle different types of cultural references?
- Can the chosen strategy and subtitle be considered appropriate and have a similar effect on the target audience despite the restrictions inherent in subtitling?

To answer the above questions, a general introduction and definition of subtitling strategies and a review of taxonomies concerning translational techniques need to be discussed as approached by different scholars such as Gottlieb, as well as taxonomies proposed by Aixelá (1996) and Davies (2003), with special focus on Diaz Cintas (2007).

4.2 Definition of translation/subtitling strategy

The term ‘translation strategy’ can be defined as “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another” (Lörscher 1991: 76). Also, as stated by Chesterman (1997: 89), translation strategies are goal-oriented and problem-centred procedures based on the choices the translator has made from among several alternatives. The choice of subtitling strategy is primarily based on the type of movie or programme and its prospective audience. Likewise, the degree of closeness or difference of the source and the target cultures may play a part in deciding what strategy that is to be followed. Still, all existing classifications have minor deficiencies, since categories are always bound to overlap to some extent.

Furthermore, despite the fact that different strategies can be used in subtitle production, it is important to note that none of the strategies can be applied in all circumstances. As stated by Ivir (1987: 45), a solution to a given CR translation problem cannot be employed every time that problem occurs. This means that translation strategies are presumably selected for each instance of a given cultural reference separately on the basis of context (ibid: 45).

To choose the most appropriate strategy, the subtitler should take into consideration a number of additional factors, for example, the knowledge, reading speed and age of the intended audience, and the nature of the movie or programme. Likewise, if the subtitle is concise, synchronised and matched perfectly with the contents and context of utterances it will help determine the performance of strategies chosen by subtitlers. Therefore, translators need to bear in mind all the above mentioned regulations and the technical restrictions when creating subtitles. They usually adapt various strategies to avoid breaking these restrictions and to meet the needs of the target audience.

4.3 Taxonomies of translation/subtitling strategies

Within translation studies, many scholars have devised different classifications of the strategies available for translators. For instance, in audiovisual translation in recent years, more scholars and researchers have proposed and discussed subtitling strategies. In 1998, Jan Ivarsson finished a book *Subtitling* with the scholar Mary Carroll in which they offered information about subtitling and proposed different subtitling strategies that are related to the limitations posed by subtitling practice.

In addition to Ivarsson, Gottlieb is a well-known scholar in the field of AVT as well. In 1994, Gottlieb argues that the difficulty in translating CRs is closely associated with the degree of their specificity and the distance between the source and the target culture. He summarised ten strategies to deal with linguistic and cultural problems in reducing a text to subtitles: 1) expansion, 2) paraphrase, 3) transfer, 4) imitation, 5) transcription, 6) dislocation, 7) condensation, 8) decimation, 9) deletion and 10) resignation.

Gottlieb (1994: 295, cited in Anderman, 2003: 201) states that the first seven strategies provide what he calls ‘correspondent translation’, but that decimation and deletion involve a reduction in the semantic and stylistic content which is of qualitative nature. Gottlieb also

distinguishes between strategies which are more common in subtitling and those of translation in general. He claims that the first four strategies are more common in all types of translation, but strategies 5-9 are all more common in subtitling than in printed translation. The last strategy, resignation, can be found in all types of verbal transmission.

Taxonomies proposed by Aixelá, Davie's, and Diaz Cintas offer a useful tool for classifying the various translation approaches used by translators when dealing with CRs, which are very relevant to the present study. I will, therefore, discuss some of these in more details below.

4.3.1 Aixelá's taxonomy (1996)

Aixelá claims that CRs play a significant role in translation, and indicates that cultural differences appear very frequently between languages. He notes that the discussion of CRs, or as he terms them, 'culture-specific items' CSIs, usually avoids offering any definition of the concept, implying that it is recognized through a 'sort of collective intuition'. He stresses that:

In translation a CSI does not exist of itself, but as the result of a conflict arising from the linguistically represented reference in a source text which, when transferred to the target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture (Aixelá 1996: 57).

Also, Aixelá values the flexibility of handling CSIs, claiming that target audience might not be able to comprehend all CRs from an alien culture and that reproduction of CRs by following the literal meanings of CRs might not help the target audience comprehend the source text as effectively as finding some pragmatic equivalents in the target culture.

Therefore, Aixelá stresses that CRs should be dealt with as the focus of the text, and provides “some identification strategies for CSIs according to their features.”

Aixelá (ibid: 59) proposes eleven strategies that can be used in translating CRs. These strategies vary “from a lesser to a greater degree of intercultural manipulation.” The scale is divided into two sets; “those requiring conservation and those requiring substitution.” While conservation is source-text-oriented, substitution is target-text-oriented. In conservation, there are five strategies: “repetition, orthographic adaptation, linguistic translation, extra-textual gloss and intra-textual gloss.”

4.3.1.1 Conservation

- a. Repetition:** Retaining precisely the same words as the ST. For example, toponyms in translation as in (Seattle → Seattle) are retained. This technique only applies when the source and target languages use similar alphabets.
- b. Orthographic adaptation:** This strategy “contains the transcription and transliteration” of the cultural reference when the target language uses a different alphabet from the source. For example, the name of a Russian character, ‘Kenidov’, in the English novel *The Maltese Falcon* (1930), is changed into ‘Kenidov’ in the Spanish translation of the novel.
- c. Linguistic translation:** this strategy provides a similar denotation from SL into TL. So the target audience can understand the TL easily and are aware that the version is from SL cultural context. For example, giving the equivalent forms of non-metric measures and currencies as in (dollars → dolares) and (inch → pulgada) in Spanish.
- d. Extra-textual gloss:** one of the above mentioned strategies is used with some extra explanations provided outside the text in the form of footnotes, or a glossary.

- e. **Intra-textual gloss:** This strategy is the same as extra-textual gloss; however the additional information or explanation is included in a perceptive way within the text in order not to avoid disturbing readers. For example, ‘five feet eight’ is transferred as ‘five feet eight inches’ (ibid: 62).

4.3.1.2 Substitution

By contrast to conservation, substitution includes six sub-strategies: synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation.

- a. **Synonymy:** “Translators adopt a synonym or parallel expressions to avoid repeating the SL.” Aixelá (ibid: 63) applies this in a stylistic sense where, after introducing the cultural reference for the first time, the recurrent appearances could be replaced by synonyms. For example, replacing the spirit trademark ‘Bacardi’ by ‘delicious liquor of sugar cane’ on its second appearance and by ‘rum’ on its third.
- b. **Limited universalization:** When the cultural reference in the SL is too vague for the target audience, translators use similar reference which is known to target audience to ensure credibility. For example, changing ‘five grand’ into ‘five thousand dollars’ (ibid).
- c. **Absolute universalization:** This strategy is similar to limited universalization, however in this case there is no cultural reference in the target language similar to that of the SL. Thus, translators replace the CR for a ‘neutral reference’ for the target audience, e.g. ‘Chesterfield’ is replaced by ‘sofa’.
- d. **Naturalization:** replacement of the source CRs by those that belong to the target culture. Aixelá claims that this strategy is applied frequently in translating children’s works, though it is beginning to decline. An example is the change of ‘dollars’ into Spanish ‘duros’ (five-peseta coins).

- e. **Deletion:** Translators omit the CR for ideological or stylistic reasons, or because it is thought to be “not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc.” (ibid: 64), for example, shortening ‘dark Cadillac sedan’ into ‘dark Cadillac’.
- f. **Autonomous creation:** a non-existing reference in the ST is added to the text in translation, for example, the title of the novel ‘*The Maltese Falcon*’ is changed in Spanish into ‘*El Halcón del Rey de España*’ (The Falcon of the King of Spain) introducing the additional reference to the king. Aixelá claims that this strategy is rarely used (ibid: 64).

In addition, Aixelá proposes some other possible strategies that do not fit in his scale, such as “compensation, dislocation and attenuation.” Compensation is a combination of two strategies in the meanwhile, and it is applied frequently in translation. Dislocation is replacement of the text according to the same reference. Attenuation refers to the replacement of the source cultural references which may include “a strong or unacceptable message for the target culture, such as the use of slang or vulgar words” (ibid: 64).

4.3.2 Davies’s taxonomy (2003)

Drawing on Aixelá’s model discussed above, Davies has built up his approach and carried out research on the treatment of CRs in the translation of *Harry Potter* books into French and German, as well as examples from some other languages like Italian and Chinese. She expands the approach by introducing two procedures which she terms, ‘the micro-level perspective’ and ‘the macro-level perspective’ through which she looks at cultural references

in terms of their joint contribution to the development of the whole text rather than dealing with each cultural reference separately.

Regarding micro-level strategies, Davies (2003: 71) suggests seven strategies; “preservation, addition, omission, globalisation, localisation, transformation and creation.” Unlike Aixelá’s, Davies did not categorise them according to intercultural manipulation. Davies claims that the superiority or inferiority of any strategy depend on the source text type, the target audience and the relationship between SL and TL. Even though there are similarities between Davies’ and Aixelá’s taxonomies, Davies categorises particular classification by carrying out study of translations of the *Harry Potter* books from different countries. The above mentioned strategies will be discussed in the following, and also compared to Aixelá’s as well.

4.3.2.1 Preservation

Under this heading, Davies (ibid: 72) distinguishes two types of preservation. The first is to maintain the CR to an entity which has no close equivalent in the target culture without any changes. This strategy is similar to the repetition strategy from Aixelá. For example, the English terms ‘pub’ and ‘porridge’ have been preserved in the French translation without any explanation. Davies claims that the term ‘pub’ might be familiar to many French readers since it is listed in some French monolingual dictionaries. As for the term ‘porridge’, she claims that the reference is quite difficult to understand. These two terms might not be familiar to children thus; detailed description might be helpful to clarify the term for them. Proper names can also be transferred directly if they do not cause any pronunciation problems and might be the same in the TL. For example, the names ‘Minerva, Doris and Helga’ are preserved in the TL. This type of strategy could be ideal for translators not to encounter any

challenges due to transferring proper names into other languages. However, such perfect equivalents rarely occur since all languages differ.

The second type includes CRs which receive a literal translation without any added explanation, for instance, the use of the equivalents for non-metric measures in the German translation, e.g. (inch → zoll). Also, for names, Davies (ibid: 75) argues that if “a name contains clearly recognizable descriptive elements translators often opt to preserve the descriptive meaning of a name rather than its form, and use a literal translation”. For instance, some proper names are translated literally since they include shared meaningful words and carry apparent descriptions of their bearers such as names of ‘Crab and Goyle’ in the *Harry Potter* series. However, in some languages, it is quite difficult to preserve the meaning and form where alliteration is used as in ‘Bloody Baron’ and ‘Nearly headless Nick’.

4.3.2.2 Addition

This translation technique occurs when translator chooses “to keep the original item but supplement the text with whatever information is judged necessary” (ibid: 77). This strategy is similar to ‘intra-textual gloss’ strategy from Aixelá. The additional information could be included directly in the main text, or provided outside the text as a footnote. For example, in the Chinese translation of *Harry Potter*, the locations of the three cities in the UK ‘Kent, Yorkshire and Dundee’, are provided in a footnote (ibid: 78).

Another example, which Davies (ibid: 79) considers as a kind of addition, is the French translation of the surname ‘Snape’ into ‘Rouge’ which has the metaphorical meaning of ‘arrogant’ in French. Davies claims that “compared with the subtle suggestiveness” of the English name, the French choice offers “a much less nuanced negative epithet.”

4.3.2.3 Globalization

Davies (ibid: 83) defines this translation strategy as “the process of replacing culture-specific references with ones which are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds.” Thus, this strategy “adapted the limited universalization and absolute universalization from Aixelá” (Davies 2003: 83).

However, Davies argues that globalization strategy is “less extreme than Aixelá’s.” According to Davies, the use of this strategy may cause loss of effect in translation. In other words, CRs of the source language are replaced by CRs that have less cultural associations. For example, the translation of ‘Galoshes’ into ‘rubber boots’ and ‘rock cakes’ into ‘biscuits’ in the French translation.

4.3.2.4 Localization

This strategy is similar to Aixelá’s naturalization. Yet, Davies believes localization is a more suitable term than naturalization, as localization is the opposite of globalization. In this strategy, the translator tries to “anchor a reference firmly” in the target culture rather than opting for “culture-free descriptions” (ibid: 84). For example, some English food items such as ‘*boiled and roast potatoes*’, ‘*white trifle and jelly*’, and ‘*Christmas cake*’ were localized in the French translation as ‘*gratin*’, ‘*babas*’, and ‘*bûche de Noël*’ respectively.

4.3.2.5 Transformation

As stated by Davies (ibid: 86), transformation strategy is applied when the source reference is changed or distorted. In other words, translators transfers a reference which carry a particular meaning in the TL, but may not be found to have the same meaning in the SL. Davies considers this strategy as “an alteration or distortion of the original that goes beyond

globalization or localization.” For example, the first title of the first book and movie *Harry Potter and the Philosopher’s Stone* is changed in French to *Harry Potter a L’ecole Des Sorciers*. Another example of transformation is changing the name of sweets ‘vomit-favourite’ into one that tastes of ‘rubbish’, which is not as disgusting in the French translation.

4.3.2.6 Creation

Creation strategy refers to a creation of a reference which is totally different from the source reference or does not exist in the target language (ibid: 88). This strategy is similar to Aixelá’s autonomous recreation. However, the created reference allows the TL text to semantically be more transparent and intelligible so that some of the descriptive meaning can be conveyed for target readers. Such references happen sometimes in the French and Italian translations of many names in *Harry Potter*; for example, changing ‘Mrs Norris’ into ‘Mrs Purr’ in the Italian translation.

4.3.2.7 Omission

Davies (ibid: 79) states that this strategy occurs when a problematic cultural reference is omitted and there are no substitutes for it in the target text. Thus, when a translator faces difficulties when translating CRs, the CRs may be simply omitted in translation. Davies argues that the decision of omission could be taken out of ‘desperation’ on behalf of the translator who is unable to find an appropriate way of handling CRs. Examples of deletion appear in the French translation of some English dishes in the *Harry Potter* series like ‘Yorkshire pudding’ and ‘gravy’. Davies does not consider deletions are related to ideological and censorship reasons since he could not find an example of such in his studies.

4.3.3 Diaz Cintas (2007: 200-207)

In this section, the set of strategies adapted is a taxonomy based on Diaz Cintas (2007: 202-207). These strategies are discussed here because they are more commonly used in subtitling CRs than other types of translation. The classification of strategies consists of ‘loan, calque (literal translation), explicitation, substitution, transposition, lexical recreation, compensation, and omission.’

4.3.3.1 Loan (direct transfer)

According to Cintas & Ramael (2007: 202), loan is a strategy used when “the source text word or phrase is incorporated into the target language and text, because no translation is possible and both languages use the exact same word.” In other words, this strategy is used to transfer an ST element into the TT without making changes other than minor textual changes, such as those concerning spelling and pronunciation (Leppihalme 2001: 141). Thus, the effect of loan strategy can be considered foreignising. This strategy is similar to the first type of preservation strategy from Davies and to the first two strategies from Aixelá.

Even though this strategy is used frequently, it is not the preferable choice because it does not provide the target reader with any guidance (Pedersen 2005: 116). Likewise, the translated reference can be equated with complex TL lexical elements which may decrease the reading speed. However, considering the space constraint in subtitling, this strategy is often an effective translation strategy because of its compactness. Also, loan strategy does not take much effort from the translator as it requires very little research work. Examples are references to place names such as ‘London’, historical events, drinks or culinary references such as ‘cappuccino’ or ‘muffin’.

In Arabic, there are many terms imported from and exported into English. For example, E>A: (computer) كمبيوتر, (mobile) موبايل, (virus) فيروس, (bacteria) بكتيريا, (radio) راديو, etc. A>E: الله (Allah), قرآن (Quran), حاج (Haj), مفتي (Mufti), etc.

4.3.3.2 Calque (literal translation)

Calque, according to Cintas & Ramael (2007: 202), refers here to the literal rendering of ST words and phrases into the TT. This strategy is similar to what Davies calls second type of preservation strategy. As indicated by the definition, the concepts of calque and literal translation are quite similar and the terms are sometimes used synonymously. As a strategy, calque can be considered a word-for-word translation which conveys the literal meaning of ST elements and remains close to the ST wording. For example, in Arabic, ‘Gone with the wind’, ‘the cold war’, and ‘the black market’ are translated literally as ‘الهرب مع الريح’, ‘الحرب الباردة’, and ‘السوق السوداء’ respectively. Another example, as explained by Cintas & Ramael is the English calque ‘States-General’ for the Dutch ‘Staten-Generaal’ will be quite mysterious for the English or American audience who have no knowledge of Dutch history.

Although the main value of this strategy is its faithfulness to the source text, it may be problematic in subtitling, where subtitlers rarely have room for explanation, unless the context or visuals come to the rescue. Thus, when applied to CRs, “literal translation may result in translations which appear linguistically comprehensible but are semantically incomprehensible to the TT reader” (Ivir 1998:141–142).

4.3.3.3 Explication

Explication is “a strategy by which the translator makes such information explicit in the TT, which is only implicit in the ST” (Cintas & Ramael 2007: 203). This strategy is similar to

‘entra-textual gloss’ strategy from Aixelá and ‘addition’ strategy from Davies. Using this strategy the subtitler attempts to make the source text more accessible “by meeting the target audience half way”, either through specification, using a hyponym, or by generalization, using a hypernym. Hypernyms are frequently applied in subtitling because generalization usually has an explanatory function, whereas hyponyms narrow down the meaning of a word. The use of hypernyms includes the translation of brand names or abbreviations by the institution or concept they stand for (ibid: 203). In Arabic, for example, if a text has the abbreviation of MOD, then it is translated in Arabic as ‘وزارة الدفاع البريطانية’ (Ministry of Defence) because the Arabic audience might not recognize the abbreviation.

Although this strategy is employed frequently in order to avoid ambiguity and misunderstandings, the space constraint limits its applicability in subtitling, i.e. it depends on the space available and the need to explain. In some instances, the addition of explanatory elements may increase the redundancy of the TT (Pedersen, 2007: 134). Therefore, excessive use of explicitation can lead TT readers to think that they are being underestimated.

4.3.3.4 Substitution

Substitution is a strategy used when space constraints “do not allow for the insertion of a rather long term, even if it exists in the target culture” (Cintas & Ramael, ibid: 204). This strategy is similar to ‘naturalization’ strategy from Aixelá and ‘localization’ strategy from Davies. Also, this procedure is available to translators in cases in which two cultures “display a partial overlap rather than a clear-cut presence vs. absence of a particular element of culture” (Ivir 1987: 41). The advantage of this strategy is total linguistic and cultural transparency, i.e. the receiver has no difficulty understanding such terms and identifying the concepts for which they stand. In Arabic, for example, ‘سورة’ (surah), ‘نقاب’ (niqab), and ‘جزية’ (jyziah) might be translated into English as ‘chapter’, ‘veil’, and ‘capitation’

respectively. Other examples can be found in proverbs in both languages. For example, the English proverb ‘diamond cuts diamond’ can be substituted with the Arabic proverb ‘لايفل الحديد الا الحديد’ (iron cuts iron).

Nevertheless, the main drawback of this procedure is that it “identifies concepts which are not identical, eliminating the strangeness of the foreign culture and treating foreign culture concepts as its own” (Ivir 1987: 42). Other typical examples are the names of culinary dishes that have become popular in different countries. Yet, some literally known dish names might be translated and substituted by shorter ones if the space and time limitations are very strict. For example, the French *sauce hollandaise* is literally known as *hollandaisesaus* in Dutch but it might be subtitled as *botersaus* (butter sauce) if the space and time limitations are very strict.

4.3.3.5 Transposition (cultural adaptation)

The notion of transposition refers to the replacement of a cultural concept from one culture with a cultural concept from another which conveys the meanings and connotations of the source cultural reference. This strategy is similar to ‘limited universalization’ strategy from Aixelá and ‘globalization’ strategy from Davies. For example, the British ‘Marks & Spencer’s’ might be replaced by the Dutch *HEMA*, although this can result in a conflict with the foreign culture, and affect the credibility of the translation (Cintas & Ramael, *ibid*: 204).

Cintas believes that the strategy called *Adaptation* by Schjoldager could be merged with *Transposition*, because it is also possible to adapt expressions and idioms in order to recreate the effect of the ST. This strategy is applied when the target audience might not understand the source text reference, i.e. it is only applied in those instances in which the translated reference can be regarded as a cultural equivalent of the source reference. It is also used when there is no room for explication or clarification (*ibid.*).

Since transposition involves the replacement of ST elements with elements that are more familiar in the TC, the strategy eliminates the foreignness of CRs, thus making it a domesticating strategy, for example, the conversion of measurement unit ‘mile’ into ‘kilometre’ from English into Arabic. As a result, this strategy may be problematic because the audience may hear the character say something and read another which can be confusing. Also, it is rarely used in subtitling because it requires much time and effort to find suitable elements with which the ST elements can be replaced (Pedersen 2007a: 34). However, cultural adaptation still has a few advantages over many other strategies: It replaces the ST elements with elements which are easier to understand and it is also space-efficient, which is significant in subtitling (ibid).

4.3.3.6 Lexical creation

This strategy involves the coining or invention of new lexical items in the TL to stand for SL culture reference (Cintas & Rameal, ibid: 206). This strategy is similar to what Aixelá calls ‘autonomous creation’, and what Davies calls ‘creation’. This strategy is applied through regularly formed words that are semantically close to the source language word. Examples of Arabic example are; ‘mobile’ (جوال), ‘computer’ (حاسوب), ‘telephone’ (هاتف) and ‘helicopter’ (مروحية). The most frequent form of lexical creation involves new collocation, i.e. a combination of words, to refer to new elements of culture. For example, ‘belly dancing’ meaning (الرقص الشرقي) won entry to the English lexicon more than a decade ago.

This procedure is possible, though it is less frequent than the other strategies. The reason is that it greatly taxes the translator’s ingenuity on the one hand and the receiver’s powers of comprehension on the other. Another reason is that the translator cannot be sure if the created lexical element in the target language will be understood (Ivir 1997: 43-44).

4.3.3.7 Compensation

The strategy of compensation can be defined as “making up for a translational loss by over translating or adding something in another” (Cintas & Ramael, *ibid*: 206), i.e. the replacement of ST elements with elements which convey the meaning of the ST elements but have little or no lexical equivalence with the ST (Pedersen 2005: 120). This strategy is often used when there is no lexical equivalent in the TL and when other translation strategies seem inapplicable. Thus, the strategy is based on describing ST elements in one way or another, which may cause TT elements to be longer than ST elements. It is a popular strategy in subtitling; however, it may not always be practicable due to the space constraint. Furthermore, the subtitles “should not deviate too much from the sound track if the audience can be expected to understand at least part of what they hear” (*ibid*).

4.3.3.8 Omission (deletion)

As a translation strategy, omission stands here for the complete exclusion of a ST element from the TT (Pedersen 2005: 121). In fact, omission is unavoidable in subtitling “either because of space-time limitations or because the target language does not have the corresponding term” (Cintas & Ramael, 2007: 206). In addition, a source language term tends to be omitted not only by the nature of the cultural reference, but also by the nature of the communicative situation in which such a cultural reference appears. For example, Arab people sometimes greet each other in the morning by saying ‘صبحكم الله بالخير’; this can be translated into English as ‘good morning’ since English culture prefers simple greetings.

On some occasions, a word, a phrase or its meaning can be repeated elsewhere in the previous/following subtitle. In other instances, the images may fill in the gap. As mentioned by (Cintas & Ramael, *ibid*: 162), subtitlers should not omit unless they are sure that the target

audience “still be able to understand the message or scene without too much effort.” Omission can be regarded as the most domesticating strategy because it completely removes the elements, which might appear foreign to the TT reader (Pedersen 2007b: 148).

4.3.4 Conclusion

Although the models presented in this chapter use a different set of terminology, there seem to be considerable similarities among most of the strategies discussed. From the discussion it can be noticed that Gottlieb’s typology is suitable for classifying translation strategies in general but not sufficient for labelling techniques used in translating CRs in particular. Aixelá’s taxonomy is more detailed than that of Davies and Diaz Cintas. The reason is that Aixelá’s categorization seems more refined and covers some areas that the others did not discuss directly. Yet, he himself admits that his model suffers a flaw (1996: 60).

Davies, on the other hand, opts for a slightly more general taxonomy where cases of overlapping nature are discussed under the same category. Davies’ taxonomy seems very useful even though some possible strategies discussed by others are not included in his model, which makes it incomplete. In addition, Davies suggests that “there is no absolute rule for translators to adopt certain strategies as it will depend on the translation conventions of the target language.”

For instance, as Ching-Ting, Lu (2010: 17) claims, Chinese “translators use more footnotes” in clarifying the problematic cultural references, whereas in France, “translators tend to delete the problematic cultural references” because they believe that the use of extra explanation may distract the target audiences’ attention³⁴. Also, she proposed that it is important to bear in mind the cultural differences between source and target cultures. For

³⁴ <http://aut.researchgateway.ac.nz/bitstream/handle/10292/870/LuCT.pdf?sequence=4> [accessed on 17 May 2012]

instance, CRs may occur more in translation between Arabic and Western cultures, while they are probably less ambiguous when translating between Western languages, since they may share common cultural and linguistic backgrounds.

This chapter also presented Diaz Cintas's model which focuses on subtitling CRs in particular. The model has presented different strategies to describe what happens to CRs in translation. Diaz Cintas's taxonomy has been conducted based on the presumption, shared with Leppihalme (1997: 78), that "considering a wide range of strategies is more likely to lead to successful translations than routine use of one strategy only". Inspired by, among others, Nedergaard-Larsen (1993), Leppihalme (1997) and Pedersen (2003), Diaz Cintas established what he believe to be an exhaustive taxonomy of strategies available to the subtitler when confronted with CRs in the original dialogue.

In summary, there are a number of strategies that can be used by subtitle translators. Which strategy is the most appropriate depends on the extent to which CRs can be understood easily by the intended audience and on the availability of an equivalent of the CRs to be translated in the target culture. Also, the applicability of these strategies to Arabic subtitles is open to question and research. These strategies will be drawn upon and developed further in the analytical part.

In the following chapter the *Harry Potter* series will be profiled from many different aspects, followed by a detailed typology of CRs used in the English version of the series. The aim is also to examine CRs in the series which best serves the purposes of this study. This is meant to pave the way for the detailed analysis of the data in the fifth and six chapters, including the subtitling strategies used and the ways of negotiating CRs of the Arabic subtitling of *Harry Potter* movies.

Chapter Five

The *Harry Potter* series:

Typology of cultural references

5.1 Introduction

This chapter serves to look at the *Harry Potter* series, the well-known cycle of seven novels and eight movies about a young wizard ‘Harry Potter’. In order to investigate different issues related to the series, the chapter is divided into two main parts. In the first part, a complete profiling of *Harry Potter* series and its reproduction in the Arab world will be covered. Also, cultural, ideological, and critical issues about the series will be discussed. The second part of this chapter serves as an approach to creating a suggested typology of cultural references in the *Harry Potter* movies. The typology is divided into sections with different types of references followed by a conclusion.

5.2 Profiling *Harry Potter* series

Harry is an eleven year old orphan wizard boy who has miraculously survived the attack of the evil wizard, who killed his parents. The *Harry Potter* series narrates seven years of Harry’s life at school. He lives with his unfriendly uncle and aunt. Before his eleventh birthday, he has no idea regarding his real identity. He is an ordinary child but with extraordinary abilities, and he is the main character in the series. When he receives mail from the school of Wizardry and Witchcraft, Hogwarts, he decides to join the wizardry community. Because of the lightening-shaped scar on his forehead which is caused by the dark wizard’s attack, he becomes well-known among most of wizards and public. He finds support from his friends and professors at the school.

Harry finds himself in a challenging situation where he has to fight Lord Voldemort in order to protect himself and the wizardry community. Voldemort has been using his fellows' bodies since he has lost his body while he was trying to kill Harry.

The series is not only about magic, it includes many issues such as friendship, morality, sacrifice and many other values. There is also interaction and distinction of two worlds within the series, the 'wizarding' and the 'Muggle' world, i.e. between the world of wizards who possess the ability to do magic and that of people without magical skills.

5.2.1 A Note on the series

Since the first book of The *Harry Potter* series published, the series has done exceptionally well. It is currently "sitting on more than 400 million copies in terms of sales"³⁵. One may argue that this is to some extent related to translations. The first book of the series, *Harry Potter and the Philosopher's Stone* (1997), aimed at young British children at the age from nine to twelve years. However, the series might as well be interesting to adolescents and adults. Rowling, in an exclusive interview with Amazon.co.uk, states that "she does not visualise a target text reader" (Brønsted and Dollerup, 2004: 58). It may be pointed out that her standpoint on the target audience continues and does not change even through the writing of the rest of the series.

The second book is *Harry Potter and the Chamber of Secrets* (1998). *Harry Potter and the Prisoner of Azkaban* was published in December 1999. The fourth book *Harry Potter and the Goblet of Fire* was released in 2000 and made history on the day of its release in terms of sales. The great demand on the book broke sales record on both the UK and the USA. The author admitted to having had an obstacle during the writing of this volume, where she had to

³⁵ http://wiredspace.wits.ac.za/jspui/bitstream/10539/10814/2/Sehlola_Research%20Report.pdf [accessed on 13 July 2010]

rewrite a specific chapter more than ten times because “she had discovered that the plot was seriously faulty”³⁶. In 2003, *Harry Potter and the Order of Phoenix* was released. In 2005, another outstanding book, *Harry Potter and the Half-Blood Prince*, hit the sales record where nine million copies were sold the first day of its release. The last book, *Harry Potter and the Deathly Hallow*, was published in 2007 and beaten the previous books by selling more than ten million copies³⁷.

In addition, the *Harry Potter* series has become more than just books or movies; it has become an icon in modern pop culture. Since the first edition of the books, 400 other Potter products have been in the cultural market including, the movies, internet, computer games and the *Harry Potter* iPod (Heilman, 2009: 1). Also, Rowling won several awards related to the series such as “*Hugo, Bram Stoker, Whitbread Awards* and the *Book of the Year*” in Britain³⁸.

Criticism began mainly since the start of the translations of the first book. As will be discussed in detail in (5.3.1), it appears that the modifications and deletions of particular cultural references did not affect the increasing demand for the books across cultures (Lathey, 2005:190). This is why, among other issues, the analytical chapter investigates the fact that the series is likely to change things in the target culture.

5.2.2 *Harry Potter* from novel to movies

The *Harry Potter* books have been adapted for the screen in 2001. When looking at the movies, as mentioned previously, Warner Brothers bought the rights to the movies (Andersen, 2005: 1). The novels have become successful movie adaptations of *Harry Potter*.

³⁶ (hp-lexicon.org/wizards/potter.html) [accessed on 11 July 2010]

³⁷ (jkrowling.com/textonly/en/). [accessed on 11 July 2010]

³⁸ http://wiredspace.wits.ac.za/jspui/bitstream/10539/10814/2/Sehlola_Research%20Report.pdf [accessed on 13 July 2010]

However, the movies are not perfectly faithful to the source language because books and movies, in general, each have different constraints and strengths.

According to Nel (2009: 276), there are some moments mentioned in the novels but they are missing in the movie versions. Thus, no movie could possibly include each interesting detail from the books. On the other hand, there are some scenes which do not exist in the books. These differences are due to several reasons; the books are too long to be transferred completely into movies. Each book exceeds 300 pages long and if the whole book was included in the movie, it would play for more than ten hours. But the average length of each movie is approximately 2 hours and 15 minutes. Thus, reasonably, some details had to be deleted, sometimes only parts of the dialogue, but sometimes the whole scene.

Consequently, some parts which are not irrelevant to the plot of the story are deleted without any compensation. Instead, some other parts which might be somehow important for the coherency of the movie are included in a different part. There are also other circumstances when something written by the author in the book is significant and cannot be omitted, but in the meanwhile, it is still difficult to communicate it other than in words. Thus, it is spoken by the characters themselves. For example, when Harry and his two close friends approach the sleeping dog, they could feel the bad smell of the giant heads. This information is expressed in the movie in a sentence pronounced by Ron: Ugh! It's got horrible breath. There is another case where almost ten pages are condensed into just a few seconds in the movie because it is very difficult to adapt. This occurs in "Snape's Worst Memory" chapter in *Harry Potter and the Order of the Phoenix*.

What is more, in some cases there are conversations in the script which do not exist in the book or there are references which have similar meanings in the books and in the movies adaptation. Yet, in each case completely different words are used. Another difference is that when reading the novel the distinction between English dialects disappears while watching

the movies they are very clear and apparent, i.e. standard British English, Irish, Scottish and other dialects.

From another aspect, when looking at the movies, the specific context, the content of the movies cannot be ignored. The directors are appreciated for being faithful to the source text, bringing mythical creatures to life, flying broomsticks and acts of magic with well-integrated CGI effects. Nevertheless, the movies are often criticized for being too similar to the books and distracting the reader's creative and imaginative process.

In *Re-reading Harry Potter*, Gupta (2003: 141) focuses on the specific issues in the *Harry Potter* movies. She states that because of the magic content of the books and their widespread commercial success as commodities, "they draw attention to the illusionary qualities of movies generally, and the manipulations that underlie them, in our world." Gupta (ibid: 149) claims that because of the myth of cinema as instrument of realism, the special effects in the movies should look realistic too, i.e. the impossibility of the content in the books has been made possible in the movies, not magically, but technologically.

5.2.3 *Harry Potter* Movies

As mentioned above, the *Harry Potter* movies series is based on the *Harry Potter* books and was adapted by Warner Bros Company. The series consists of eight movies. The first two movies, *Harry Potter and the Philosopher's Stone* (2001) and *Harry Potter and the Chamber of Secrets* (2002) were directed by Chris Columbus; the third movie *Harry Potter and the Prisoner of Azkaban* (2004) was directed by Alfonso Cuarón; *Harry Potter and the Goblet of Fire* (2005) was directed by Mike Newell; the last three movies *Harry Potter and the Order of Phoenix* (2007), *Harry Potter and the Half-Blood Prince* (2009) and *Harry Potter and the Deathly Hallows* (2010/2011) were directed by David Yates. The final book in the series,

Harry Potter and the Deathly Hallows, is divided into two feature-length movies. The first one was released in November 2010 and the second part was released on 15 July 2011.

Each movie covers a year of Harry's life at Hogwarts School. Harry and his close friends, Hermione and Ron, have to experience many challenges, especially at the end of each movie. The first three movies are mainly dedicated to presenting different characters and their experiences, highlighting the childhood years at Hogwarts School, and revealing secrets of the wizarding community, magical objects and spells. The whole movie series also emphasises the significant role of Harry and his close friends in stopping the Voldemort's return to the physical world through his followers. Regarding the scripts of the *Harry Potter* movies, Steve Kloves, who is an American screenwriter, wrote all the scripts except the fifth movie. Kloves had direct assistance from the author. The correspondence of the plot and tone of the movies and books are almost the same, however, some modifications and deletions have been made because of cinematic structure, time and technical constraints.

5.3 *Harry Potter* series from cultural and ideological perspectives

Harry Potter movies as children's audiovisual products have been extremely and widely watched. Such widely distributed movies have the potential to influence many children. In fact, the *Harry Potter* series has become one of the most beloved, but at the same time most criticised works of children's works. At first the series was incredibly positively reviewed, with only a few negative critiques being heard and written. On the contrary, strong criticism aroused often shows that the series represents occultism and Satanism. This will be discussed in detail in the next section.

Due to the potential danger based on the content, the *Harry Potter* series has been the subject of challenges and controversy from publications and productions of the first through to the last. It has invariably drawn a response from different cultural groups and other

religious sectors. Objections to the series arise from its provocative content, i.e. from the focus point of magic to the issue of death to the parts that some consider are too violent, passionate, or frightening for children. Those assessments which were released or renewed with the movies stressed the same issues as they did with the books: sorcery and questioning of authority.

Having said so, one may argue that the series has had effects on children as passive readers and audience. For instance, by analysing work done on *Harry Potter* in literary criticism, internet publications, reception studies, and film spectatorship, Andersen (2005: 1) discusses the “ideas of passivity and activity in child readers and viewers.” She argues that the dealing with “children as participants in writing and research rather than as objects of study” is required to develop the field of reception studies, and that the method to doing so may be adapted from existing approaches for examining both intercultural and adult media audiences³⁹.

Consequently, it is useful and interesting to shed light on the cultural and ideological messages found within subtitles of *Harry Potter* movies in order to better understand where some of their appeal lies. These messages can influence the audience ideologically without even being aware of it. These cultural, educational and ideological issues will be looked at closely in this section and extensively discussed in the corpus analysis.

Generally speaking, the ideology Rowling wants to transfer to children is much associated with modern life. It focuses on how children are expected to behave in the new century. When comparing the *Harry Potter* series with other children’s works, it can be noticed that there are some moral standards that have in some way been changed. For instance, the didactic conversation between adult and children is rarely presented. The series emphasizes the necessity of group work, the importance of confidence, and what to do when

³⁹ <http://docs.lib.purdue.edu/clcweb/vol7/iss2/2/> [accessed on 17 Jan 2012]

facing evil. In addition, the author's ideology tells the children that the world is not all bright and safe, in contrast, there seems to be danger everywhere. While reading or watching the series, children can get the impression that the world is complicated and has a dark side that they should bear in mind and learn how to survive.

Even though the series exposes Arab audiences to a social life different from their own in which they learn more about the English culture (names of people, places, traditions and even their way of life), it contains scenes and words with reference to magic, spirits, gambling, love affairs, etc. This is even more so in the case of subtitling *Harry Potter* movies into Arabic. The cultural issues involved in the subtitling of the dialogue have not only to do with the culturally specific content of the movies, but also with the wide appeal they are meant to have to different sectors of audience from different age ranges and cultural backgrounds. This means that the situation is rather complicated because, on one hand, the frequency of cultural references tends to be fairly high; on the other hand, translators deal with an audience with a rather limited knowledge of other cultures.

From a sociological perspective, the characters appear in the series are not all positive. There are two sides. One is the positive side that is the side representing justice, for instance 'Dumbledore'. The other side is the negative side, the side of 'Voldemort' representing evil and greed. However, by looking at other complex characters, some of them seem to be good but turn out to have an evil side, and the same occurs with the bad ones. Thus, Rowling's ideology teaches children that one cannot judge by appearance; human nature is not easily identified.

Similarly, the gender distinction is not as obvious as in children's literature in the past in terms of dressing, appearance and behaviour. Both boys and girls wear the same robes at school. There is no difference in how they treat boys and girls in Hogwarts. It is clear that Rowling wants to show equality of boys and girls and both have the same right to pursue

their dreams. Therefore, it can be noticed that the social ideology has changed and the educational aspects have changed too compared to children's published and audiovisual material in the past.

From an educational perspective, children were generally taught to be obedient in children's works. As a student one should obey the school rules and as a child, one should obey his/her parents. However, in the series obeying the rules seems not so important since Harry started breaking them as soon as he arrived at Hogwarts School. For instance, Harry and his friends decided to protect the philosopher's stone from being stolen by Voldemort even though they were asked by professor McGonagall to stay away from the issue.

What Rowling wants to tell the children is that it is sometimes necessary to break the rules in order to do something good. Harry also did so many things which seem to be wrong and against the rules. As in the first movie, Harry secretly investigates the philosopher's stone, he rides the broomstick to compete with Malfoy in spite of his teacher's warning and he sneaks in to the Restricted Section to check out Nicolas Flamel. Even a modal student, Hermione, has lied once. But they are all forgiven, their punishment is causing Gryffindor House to lose some points.

In all, the *Harry Potter* series is more like an adventure and magical story. There are not as many didactic terms included. However, there are many virtues shown in the series. For instance, children are taught to be brave and wise; also they should be caring about their families and friends.

5.3.1 Critical views on *Harry Potter* series

The *Harry Potter* series, on the one hand, is credited with creating a new generation of child audience and thus encouraging literacy. For instance, many parents and teachers have acclaimed the *Harry Potter* series for turning children into active readers instead of passive

viewers. Likewise, as Anderson (2005: 1) underlines, “young *Harry Potter* fans are not only consumers of texts but particularly creators of new texts.” On the contrary, debates have continued to rage over the underlying ethical values expressed in Rowling's phenomenally popular series.

The first stand of disparagement comes from some teachers and academics who feel that the series is not high-quality children's work. In an article for The Los Angeles Times on 23 September 2003, Bloom repeats his objections to the first book: “the writing was dreadful, the book was terrible...; Rowling's mind is so governed by clichés and dead metaphors that she has no other style of writing” (ibid: 2).

In addition, the “*Harry Potter* series has been banned around the world, from the United States and England to Greece and Australia⁴⁰.” From 1999-2003, “the American Library Association documented 125 attempts to restrict access or remove the Potter books from schools or public library” (Karolides, Bald & Sove, 2005: 241). This explains the censorship in schools and public libraries. Foerstel (1994: 109) cited in Taub and Servaty-Seib (2008: 14) states that “there is no hotter topic among today’s book banners than the devil and witchcraft ... materials about witchcraft and the occult account for the largest number of challenges to resources in libraries today.”

Likewise, the content of the series led the series not to be broadcasted on official Arab TV channels or included within school libraries. For instance, “the Ministry of Education and Youth of the United Arab Emirates banned *Harry Potter* series from Private schools because of its contrary to Islamic values” (Hana S. Field and Terry Weech: 2008: 50). This is reflected in the many challenges to *Harry Potter* based on religious objections.

To put it more clearly, religion plays an important role in children’s works. Children were always taught to worship God, be faithful and believe in Him. When they came across

⁴⁰ <http://edoc.hu-berlin.de/conferences/bobcatss2008/field-hana-49/PDF/field.pdf> [accessed in May 2012]

difficulties they should turn to God to get help. Children were also taught that God is immanence, eternal, he is always an excellent guide and there to help. However, not many religious symbols are visible in the *Harry Potter* series. God is rarely mentioned and Rowling stresses the belief in humanity and the power of team work.

Accordingly, religion does not have a great influence in the series. There are no signs of worshipping God and respect for his almighty power. Instead, what Harry learns in Hogwarts School is how to win respect and love through his own effort and how necessary it is to trust his friends when real danger comes. In addition, Rowling put the power of family before the power of God. For instance, the scar in Harry's forehead becomes a protection for him because it is left by his mother. That is why Voldemort could not kill Harry when he was a little baby.

As a result, some religious groups criticise the series for its heathen and cultural content. The religious concerns include assertions that the series represent "magic as harmless, fun, good and that it may encourage children to dabble in the occult" (Taub and Seib, 2008: 14)." Thus, they believe it is necessary to protect children from reading and/or watching such fantasy stories. For instance, many conservative Christian groups and Islamic sectors believe that the *Harry Potter* series' content is dangerous for children. They consider such works about witchcraft and the occult should be taken seriously in order not to lead children into the influence of satanic worship and occult practice.

As emphasized by the Islamic scholar Ben Baz, 'Muslims must not read stories or watch movies that include magic and occult since they may lead them astray' (my translation)⁴¹. This is due to the fact that Islam consider these issues to be an act of blasphemy; Islam condemns magic, mainly because it is against its teachings since it can be

⁴¹ <http://islamme.com/vb/showthread.php?t=37297> [accessed in 23 May 2012]

misleading and dangerous. Regarding protecting children from the influence of the occult, McVeigh (2001) wrote in the Guardian:

One of Britain's biggest teaching unions has issued a stern warning to parents and teachers that J.K. Rowling's phenomenally successful creation could lead schoolchildren into the sinister world of the occult.⁴²

On the contrary, many find it hard to believe in such extreme ideas or take fantasy stories seriously. As assumed by Gupta (2009: 149), there should be no objections on the grounds that the movies and books will lead their audience to believe in the magical content of the series since it is made and presented by technology. Gupta adds “if the act of watching a movie turns magic into technology, children will not be tempted to dabble in the dark arts as opponents of the series fear.” These perspectives towards the *Harry Potter* series show that some support and admire the series while others condemn it as dangerous.

5.4 *Harry Potter* series in the Arab world

This phenomenally successful series has, of course, been made available for readers and audiences outside the English speaking world too. As well, in the Arab world, some famous publishing houses started thinking of the possibility of translating the series into Arabic. Before 2004, the series was not very well known in the Arab world. Afterwards, versions of *Harry Potter* books were translated into Arabic and published simultaneously. In fact, most Arab readers and audiences only have access to the translated/subtitled version in Arabic, with hardly few reading and/or watching the series in English.

The official translation of *Harry Potter* books into Arabic is done by professional translators in Nahdet Misr Publishing House in Egypt, for instance, Muhammad Ibrahim was

⁴² <http://www.guardian.co.uk/uk/2001/nov/04/books.theharrypotterfilms> [accessed in 23 May 2012]

the first professional translator of *Harry Potter* books in the Arab world⁴³. Likewise, Naufaul, a publisher of children's books, translated most of the *Harry Potter* books into Arabic⁴⁴. Even though there are no official statistics about the number of translated copies sold in the Arab world, the translated versions were distributed in most Arab countries. According to Nawotka (2009), the foreign rights and sales manager of the Arab Cultural Centre mentioned that the *Harry Potter* books did not sell as well when translated into Arabic as it did in other parts of the world⁴⁵. He adds that this might be due to the fact that readers did not know exactly who the books were for – adults or children. However, the series' positive reception in the Arab world encouraged Arab producers and translators to issue more copies of the series.

In my point of view, the success of the Arabic translation of *Harry Potter* series into Arabic is, first, because Rowling took the children's creativity and imaginary aspect into consideration while children's works in the Arab world have always been educational. The other reason is that Arab teenagers are completely ignored and there are not enough stories for them while the *Harry Potter* series targeted both children and adolescents. The seven *Harry Potter* publications have lasted for more than a decade since publication, clearly demonstrating their demand.

What is more, since the series is intended for children, it is very difficult for a young Arab audience to remember foreign names and/or understand nuanced cultural messages. For instance, cultural references such as proper names and food items have to be well understood before being rendered into other languages as children need to read books and watch movies which are easy, accessible and familiar. Hence, translation for children involves some kind of domestication because of the cultural differences between ST and TT. Thus, translators

⁴³ http://dictionary.sensagent.com/harry+potter+in+translation/en-en/#cite_note-10 [accessed in 26 May 2012]

⁴⁴ <http://www.jacketflap.com/nahdetmisr-publishing-publisher-19582> [accessed in 26 May 2012]

⁴⁵ <http://www.publishersweekly.com/pw/by-topic/new-titles/adult-announcements/article/1627-twilight-hits-arab-world.html>. [accessed in 30 May 2012]

should decide which cultural references and aspects can be understood by children and which unfamiliar ones that might be considered peculiar and unacceptable.

5.4.1 Subtitling *Harry Potter* into Arabic

Since the release of the first movie of the series, the idea of subtitling the movies has been the focus of many companies and specialized studios. Shortly after, cinemas, in many different countries around the Arab world, have already started to screen *Harry Potter* movies. The series has witnessed huge numbers of interested audiences eager to get a chance to watch a subtitled version of this series in cinemas. Egypt, Libya, Morocco, Qatar, Bahrain, United Arab Emirate, and other Arab countries, for instance, have already started screening subtitled versions of the series. In other Arab countries such as Saudi Arabia the DVDs subtitled versions of the series have already been released, but only in DVD stores since there are no cinemas in the country.

The second part of the last movie, *Harry Potter and the deathly Hallows* was screened in a special show in Egypt in July 2011, at the same time that it was released in the United States and many different European countries. The series is sponsored by the leading film distribution company in Egypt and in the Arab world ‘United Motion Pictures’, it is also considered the official agent for the American companies, ‘Fox’ and ‘Warner Bros’⁴⁶. On the other hand, the anxiousness of the Arabic *Harry Potter* admirers’ community for subtitled movies has provoked the increase of unauthorized or faked subtitles. Such subtitles are often projected and translated poorly. Cases have occurred in many Arab countries and also in many websites.

⁴⁶ <http://www.gn4me.com/gn4me/details.jsp?artId=3982618> [accessed in 26 May 2012]

5.4.2 Issues in subtitling *Harry Potter* into Arabic

As has been mentioned on many occasions, subtitling foreign movies into Arabic not only poses linguistic but also cultural problems, especially in connection with the translation of foreign names, customs, social events and other cultural and ideological aspects. One can argue that subtitling foreign movies from English into Arabic is primarily concerned with bridging the communication gap between these two different languages and their respective cultures.

When having a closer look at the *Harry Potter* movies, there are many translation issues involved in the subtitling of the series. Even though there are interesting and important topics that are related to technical and linguistic issues involved in the subtitling process. Yet, cultural issues are undoubtedly still the most challenging which, if properly addressed, will safeguard the communication process. In other words, due to the numerous culturally specific setting, plot and characterisation, the *Harry Potter* movies are considered as one of the most challenging Western fictions to subtitle into Arabic.

These cultural factors that might affect the audience when watching such kinds of movies should be taken into account. As made clear in (4.3), movies include religious, social, educational and historical factors. In addition, apart from general subtitling challenges, subtitling works which are intended to appeal to children, teenagers and adults are different and even more challenging. Likewise, the dialogue in *Harry Potter* movies is packed with specific references to British culture which, if translated literally into Arabic, will not only result in incomprehensible discourse, but may also cause cultural sensitivities.

On the other hand, the *Harry Potter* series might appear, for many, to be merely children's movies which are well received by the audience, but not worth regarding as an object of academic study. However, one may argue that subtitling *Harry Potter* gives rise to a number of practical and theoretical issues that are worth engaging with. Also, the series

involves many linguistic utterances which are culturally specific, such as dialects, invented words, acronyms, jokes, and riddles. As mentioned above, in *Harry Potter* movies the subtitlers encounter an unfamiliar world, full of strange invented words, magical objects and creatures, food items, songs, riddles, and different cultural occasions such as ceremonies and parties.

In fact, there are many factors Arab translators need to be aware of when translating/subtitling children's programmes into Arabic. According to Athamneh and Zitawi (1999:130-135), Arab translators endeavour to adapt the source text in line with "religious, cultural, social and educational consideration." In the Arab world, for instance, the experience children are exposed to when reading or watching *Harry Potter* is inarguably very different to the Western ones. In other words, when subtitling such works from English into Arabic, the experience would not be similar to that of the source audience. This is because the cultural differences and the tradition of British school in which the *Harry Potter* series are presented. These different factors may have significant influence on the production of a subtitled audiovisual material. Paying no attention to them can cause the target audience to misunderstand the connotative meanings and thus, the response to the movies will be less effective.

In spite of all the challenges mentioned, the theoretical and practical translation issues involved in subtitling *Harry Potter* into Arabic have not yet attracted significant scholarly attention. It can be safely argued that very little has been written about the translation of the novel, let alone the subtitling of *Harry Potter* movies and the strategies employed by the subtitlers in rendering cultural references into Arabic.

Therefore, the purpose of the next part of this chapter is to highlight all cultural references that exist in the *Harry Potter* movie subtitles, i.e. a typology of the cultural

references used in the movies of *Harry Potter* will be discussed. This typology is meant to provide the basis for the data analysis in the following chapter.

5.5 A typology of cultural references in *Harry Potter* movies

In view of the data that will be analysed in this study, it has been found that most of the mentioned models of typologies of cultural references in (3.2) would not be comprehensive and sufficient enough to be applicable to my corpus. The reason for this is that they do not offer satisfactory typology that would cover all the aspects of the movie subtitling, at least concerning this particular choice of the corpus.

Accordingly, the main part of this chapter serves as an approach to creating a suggested typology of cultural references in *Harry Potter* movies for the purpose of analysing the corpus of movies in this study. I propose my own typology in this study which, I believe, would be based on all of the previous mentioned models with additional ones. The research question that motivates this chapter is:

- What types of cultural references are likely to be problematic when subtitling *Harry Potter* for children?

Although it is not easy to say that this or that cultural reference belongs here or there for certain, the typology is divided into sections with variety of references such as names of characters, places, magical objects, spells and potions, etc. In order to explain more thoroughly the proposed typology of CR, I pay attention to individual categories and offer illustrative examples in the sections that follow. This classification will help pave the way to the analytical part.

Generally speaking, the language of the *Harry Potter* series is not out of the ordinary, but rather simple and straightforward. Even though the vocabulary in the books and dialogue of the movies that is hard to understand or complicated is limited, there are high frequency of

invented words and phrases. For instance, there is an endless list of terms unique to the wizarding world. There is regular mention and use of spells, charms, potions, magical objects, plants, creatures and so on. Rowling uses these words much as they have been used in other fantasy fictions.

5.5.1 Names in *Harry Potter* movies

J. K. Rowling's *Harry Potter* series is a good example of the difficulties that arise in the translation process. The series is a goldmine and offers a rich material for those interested in comparing interlingual subtitles and discussing how specialized translators deal with all these cultural and linguistic challenging features. The names are full of hidden connotations and wordplay, history and myths. A repeatedly asked question to the author is about the origins of all the names in the series. On her official website Rowling has answered as follows:

I've always 'collected' – that's to say remembered – unusual names and finally found a use for them! [...] War memorials, telephone directories, shop fronts, saints, villains, baby-naming books – you name it, I've got names from it! I also make up names, the most popular one being 'quidditch', of course. (cited in Astrén, 2004: 10).

The most striking fact is the high frequency of names of people, creatures, magical objects, potions, etc. For instance, the first movie includes more than one hundred names. Most characters are given a first name and surname. What makes the series very unique, controversial and interesting is that the names included are especially exclusive. The names have different origins, for instance, Latin, Scottish, ordinary British, rare British, French, mythological, historical, astronomical, imaginary, humorous, etc.

Since the author of the series was targeting British children, some of the names are very conventional and familiar to them. Most of the foreign, strange or invented names are easily understood by British children. Yet, the connotative meanings that can be deduced

from such names might not be familiar for the Arab children in particular. Therefore, they do not have the same access to the same associations as those made in the source text because the target audience have different cultural background and knowledge. Thus, the subtitle translator has to be very precise. Rowling is also a very creative writer, especially when it comes to inventing names. She develops indirect associations with most names. Nevertheless, as claimed by Davies (2003: 90), such associations cannot be “easily perceived even by young British audiences since they are hidden very creatively.” Thus, these hidden allusions become a tricky task and especially more challenging to convey into other languages/cultures and, as referred to earlier, it is undeniable that the Arab audience who pose different cultural and linguistic knowledge cannot have the same connotations.

This collection of different types of names, especially names with their underlying meanings, can be a very problematic issue for translators. In this section, particular focus will be put on the hidden meanings of the names. Hence, information about names found in the movies in question will be provided. This section will be subdivided into sections each with different types of names, such as names of students, professors, animals, places, magical objects, etc. The last part will be devoted to other cultural references acronyms and neologisms.

5.5.1.1 Names of students at Hogwarts

There are many personal names presented in the *Harry Potter* movies. Most of them relate to main characters that played an important role in the series. They often provide more information about characters' traits, i.e. at times the connotative meaning of a name is explicit and sometimes particular background information is required so that the name can be understood. The names also have an impact in the movies. It is worth reminding that the

following names are not the only names in the series but they have been chosen because of their significance for this study.

To start with, the name of the protagonist 'Harry Potter' is central in the whole series. It is almost a very typical British name. The name Harry regularly appears in the top five most popular baby names in Britain (Office for National Statistics 2009)⁴⁷. There are two reasons for selecting the name. First, since the name is ordinary, in no way special, it can be used to emphasise the character's normality. However, in the series, the normality of the name *Harry* functions contrarily and highlights the fact that *Harry* is not as normal as the name is supposed to be. By having a closer look at the name *Harry* and its significance for our understanding of the character, it is a medieval English form of 'Henry', a popular name of rulers.⁴⁸ Thus, the name's origins have influenced Rowling in her choice of the name of her protagonist.

Secondly, as Oittinen (2008: 125-126) claims that the name is clearly associated with British culture, connecting the story to a particular culture and therefore Harry's British background, visible also in the name, is of importance. Even if the name *Harry* sounds foreign to many audiences from different cultures, it would not hinder the audience's identification with the character and the foreignness of the name. This is because *Harry Potter* is the hero's name and it is the character that all readers of the world identified with the series of both books and movies.

As Harry's closest friends in the series, 'Hermione Granger' and 'Ron Weasley', deserve a close examination. Rowling has given her female heroine a very exceptional name of Greek origins, Hermione. For many, the name might sound strange and old fashioned. However, according to the author⁴⁹, the name 'Hermione' refers to one of the characters presented in Shakespeare's *The Winter's Tale*. Again the selection of the names of main

⁴⁷ www.ons.gov.uk/.../baby-names.../baby-names-in-england-and-wales [accessed in 02 June 2012]

⁴⁸ <http://www.behindthename.com/name/harry> [accessed in 05 June 2012]

⁴⁹ http://www.jkrowling.com/textonly/en/extrastuff_view.cfm?id=7 [accessed in 05 June 2012]

characters in the series illustrates how Rowling was influenced by other famous names in other literary works.

Ron (Ronald) Weasley is Harry's best friend. There is a strong connection between the etymological origin of the full first name, Ronald, and the character's role in the series. The name is derived from 'Ragnvaldr', an ancient Scandinavian name, which is composed of the syllables *regin* (i.e., advice) and *valdr* (i.e., ruler). In other words, the name 'Ronald' could be interpreted as describing a person who is an adviser for someone in power⁵⁰. In the movie series, Ron, through his actions, used to give advice to Harry. Thus, Rowling's selection of the name and its associative meaning is not coincidental. Ron's surname 'Weasley' has connotations with the animal 'weasel' which looks like a rat. This connection is also made clear in (HPPA) when Draco Malfoy mocks Ron with his nickname, calling Harry and Ron 'potty and the weasel'.

'Draco Malfoy' plays significant role in the series. He is the figurehead of Slytherin House students. He is a good example of the envious and the bullying sides of other students' characters who belong to Slytherin House. He believes that he is superior to other wizards who come from a family with no wizards. When looking at the origins of the first name, it would be clear how much the associative meaning reflects the character's behaviour.

Draco is Latin for dragon (OED). According to Oittinen (2008: 125), the name may remind us of 'Dracula and dragons'. These connotations might be intelligible for non-English readers as well. The nickname *Malfoy* is a compound of the prefix '*mal-*' which in old French means 'ill, badly', and the French word '*foy*', which in English means 'faith'. Thus, Malfoy would mean bad faith. It is clear that the whole name and its semantic meaning reflect the description of the character.

⁵⁰ <http://www.behindthename.com/name/ronald> [accessed in 07 June 2012]

Other interesting names are given to Draco's housemates, 'Vincent Crabbe' and 'Gregory Goyle', who both appear in the movies thickest and mean-looking. Their first names belong to the English etymology⁵¹, but the surnames are more imaginative and provide more information about their characters. The word 'crab' can be easily detected in the surname *Crabbe*, which might reflect the character's slowness and stupidity. This is quite clear in Malfoy's comment in (HPCS), "honestly, if you were any slower, you'd be going backwards". The name Goyle is probably derived from 'gargoyle' which refers to small monster used to decorate buildings⁵². Thus, the surname perfectly fits *Goyle* who seemed to lack all intelligence, magical talent, and used only his size and strength to bully other students or scare off anyone who threatened Malfoy.

There are also other students whose names reflect their characters and bear cultural connotations, to the extent that members of the culture concerned may be able to deduce from them many kinds of information about the background of their bearer. In the *Harry Potter* series, for example, names like those of *Parvati Patil* (Indian), *Seamus Finnigan* (Irish) or *Cho Chang* (Chinese) are likely to inspire different stereotyped associations and connotative values among British audience (Davies 2003: 71). Thus, the names and appearance indicate the character's nationality or cultural background.

5.5.1.2 Names of professors at Hogwarts School

There are many characters and teachers who play major roles in the series in general and at Hogwarts School in particular. The title Professor is used by teachers at Hogwarts School. The names of professors have originally implied some information about the character.

⁵¹ <http://www.behindthename.com/name/gregory> [accessed in 07 June 2012]

⁵² <http://www.wattpad.com/4148198-name-meanings-of-harry-potter-characters-students> [accessed in 09 June 2012]

The name of the white-bearded headmaster is ‘Albus Dumbledore’ who is a very powerful wizard. *Albus* is the first name chosen for the character. In Latin, the name ‘*Albus*’ means ‘white’ and can be interpreted both in terms of the colour of the character’s beard and of his role as an opponent of the ‘Dark Lord’. According to Rowling⁵³, the school principal’s nickname comes from the word ‘bumblebee’ in Old English; the author chose this name “because *Albus Dumbledore* is very fond of music”, and Rowling always “imagined him as humming to himself a lot⁵⁴.”

‘Minerva McGonagall’ is the name of the head of the Gryffindor House and Deputy headmistress at Hogwarts. The first name ‘*Minerva*’ has a symbolic meaning because it has the mythological name of the Roman Goddess of Wisdom. The surname *McGonagall* is of Scottish origin. It is from the Celtic name ‘Conegal’, meaning ‘the bravest’, plus the prefix ‘*Mc*’ which means ‘son of’⁵⁵. This means that Rowling gave her a name with a semiotic meaning, as it indicates McGonagall’s heritage (Rowling in Lydon 1999).

‘Severus Snape’ is the name of one of the most fascinating characters in the movie series. If we examine the character’s name closely, we can find some aspects which reflect the character’s features. The first name *Severus* comes directly from the Latin word ‘Severus’ which means ‘severe’. This meaning exactly matches the character as he used to be harsh and does not hesitate from humiliating his students if they do not perform well. The surname *Snape* further intensifies this image: ‘to snape’ can mean being hard upon, to harm or damage, or as a verb, ‘to rebuke or snub’ (a person, etc.) sharply or severely. Accordingly, as a noun, a *snape* is ‘a snub, rebuke, or check’ (OED).

Likewise, the surname is phonetically and in its spelling quite similar to snake, which also calls up further unpleasant connotations about the character. Thus, there are several layers of meaning, both on semantic and connotative levels, present in this character’s name.

⁵³ <http://www.accioquote.org/themes/dumbledore.htm> [accessed in 09 June 2012]

⁵⁴ <http://www.accio-quote.org/articles/list1999.html> [accessed in 14 June 2012]

⁵⁵ <http://www.wattpad.com/4147821-name-meanings-of-harry-potter-characters-staff> [accessed in 14 June 2012]

The name is semantically clearly expressive, as it contains significant lexical and also connotative content that strengthens the appearance of the character in the movies.

‘Gilderoy Lockhart’ is a famous author in the series who has written many books on his fabulous adventures and the teacher of ‘Defence against the Dark Arts’ at Hogwarts School. There are many explanations of his name. First, ‘Gild’ is from the word gilded which refers to him being covered or decorated with a thin layer of gold to make him appear intelligent and attractive (Colbert 2001:134). The ending ‘-roy’ is derived from the French word ‘roi’, or king. *Lockhart* is a well-known Scottish name. It consists of the words ‘lock’ and ‘heart’ which refers to his pleasant ways to women. In an interview, Rowling claims that she “found Gilderoy in *The Dictionary of Phrase and Fable*: Gilderoy, a very good looking Scottish highwayman. And then I found Lockhart on a war memorial to the First World War”. The two together sounded perfect and “said everything I wanted about the character⁵⁶.”

There are also other professors at Hogwarts School who have names that show semantic content or describe either their character traits or their school subject. For instance, the subject of ‘divination’ is taught by Professor ‘Sybill Trelawney’. Sybill is an Antique name for a woman with powers of prophecy and divination; the word can also mean fortune-teller or witch (OED). Also, ‘Remus Lupin’ is a friend of Harry’s father’s. This name is quite suggestive and expressive since both its parts refer to wolves. The first name *Remus*, according to Roman myth, refers to one of the founders of ancient Rome along with his brother *Romulus* who were raised by a wolf. The surname *Lupin* derives from the Latin word ‘lupus’ which means a wolf. It can also be associated with the English word ‘lupine’ deriving from the Latin ‘lupinus’ (wolf-like).⁵⁷

⁵⁶ <http://hp-essays.livejournal.com/211858.html> [accessed in 22 June 2012]

⁵⁷ <http://www.hp-lexicon.org/wizards/lupin.html> [accessed in 23 June 2012]

5.5.1.3 Other characters connected to Hogwarts

‘Rubeus Hagrid’ is the keeper of the keys and the grounds at Hogwarts School. His first name *Rubeus* is “a homonym for the English word ‘rubious’ from Latin ‘ruber’, for red”, as his complexion becomes red when he drinks a lot⁵⁸. The surname *Hagrid* is also an old English word. It is a dialectal word which means being oppressed in mind or being afflicted by nightmares (OED)⁵⁹. It is clear that the potential meaning of the first name is not straightforward as some other names, i.e., the name is suggestive rather than expressive. However, the semantic meaning of the surname not only identifies but also subtly describes its referent.

‘Argus Filch’ is another example of names that carry meanings. It is the name of the prying caretaker of Hogwarts School. According to Brøndsted and Dollerup (2004: 64), Argus, in Greek mythology, was the name of a creature with a hundred eyes on his body. He is obsessed with discipline and order, walks around the school trying to catch mischief-makers red-handed. His first name suits his ever suspicious character. The nickname *Filch* is an English slang word that means ‘to steal’ items of little value.⁶⁰ The name represents his habit of taking anything the students might leave or forget in the school corridors. Thus, this bad-tempered character is yet another example of how characters are true to their names in the series.

‘Sirius Black’ is the name of Harry’s godfather. He is a wizard who can take the form of a huge black dog. According to Colbert (2008: 29), “*Sirius* is the name of the brightest star in the constellation of Canis Major, the ‘Dog star’.” Black could suggest ‘black dog’, the form he takes when transforms into an Animagus. Here again, the first name illustrates how semantically the name can describe the characteristics of the referent. In addition, it shows

⁵⁸ <http://www.hp-lexicon.org/wizards/hagrid.html> [accessed in 26 June 2012]

⁵⁹ <http://www.oed.com/view/Entry/83256?redirectedFrom=hagrid#eid> [accessed in 26 June 2012]

⁶⁰ <http://www.hp-lexicon.org/wizards/filch.html> [accessed in 27 June 2012]

how Rowling has crafted unique and semantically expressive names for most of the characters in the series.

Among the most fascinating characters in the series is Harry's ultimate adversary, 'Lord Voldemort', also known as the Dark Lord, the most feared evil wizard of all time. *Voldemort* had tried to seize power in the magical world by using dark arts (evil magic) with his avid followers, called *Death Eaters*. Even after his defeat, Voldemort is still greatly feared in the wizarding community, and people refrain from saying his real name. Instead, they use euphemisms such as '*He Who Must Not Be Named*' or '*You Know Who*'.

Voldemort is an invented name by J. K. Rowling. Even though Rowling said that she invented the name, it still has a combination of three French words: *vol*, *de* and *mort*. The words "*vol* means 'flight', *de* means 'from', and *mort* means 'death'⁶¹." Thus, the name *Voldemort* in French means 'flight from death'. This wizard has one more name, which actually is his real name given to him as a baby: *Tom Marvolo Riddle*. The name Voldemort in fact is an anagram of this name when the letters rearranged to make new words. The surname *Riddle* is very suitably selected because of the mystery of the character's real identity (Astrén, 2004: 16).

5.5.1.4 Names of Hogwarts' founders

The names of Hogwarts founders are less significant than other characters. They are 'Godric Gryffindor', 'Helga Hufflepuff', 'Rowena Ravenclaw' and 'Salazar Slytherin'. All these four names are invented by Rowling, and somehow they describe the characteristics of the students that belong to each house. In addition, the Hogwarts founders' names also make use of alliteration, as discussed in (3.2.5), which gives them additional poetic and aesthetic

⁶¹ <http://uk.gamespot.com/unions/HPU/forums/22407378/character-names-possible-spoilers> [accessed in 03 July 2012]

functions; the audience can enjoy the sound and wordplay of the names. Thus, these names are an instance of both semantic and aesthetic meaning.

The surname, Gryffindor, is a compound of ‘griffen’ and ‘d’or’. *Griffen* refers to a fabulous animal that has a body of a lion, a head and wings of an eagle, and ‘d’or’ means gold in French. *Hufflepuff* is also a compound of two words ‘huff and puff’ which mean ‘breathe heavily’. The third name is *Rowena Ravenclaw*. Rowena means ‘mother of the nation’ in Welsh poetry, which refers to her status as one of Hogwart’s founders. Her last name has a symbolic meaning. *Ravens* are intelligent wise birds that are known as quick learners⁶². *Slytherin* comes from the verb ‘to slither’ which means (creep, glide, slide).

Furthermore, the series contain various minor characters that are only referred to in passing, maybe only once. Nevertheless, despite that they may have no part in the actual storyline, many of these characters have been given names that are semantically loaded but not necessarily descriptive of their referents; these names fulfil mostly identifying and entertaining functions. As stated by Van Coillie (2006: 123), these names exemplify well how names in literature not only identify their referents but also fulfil other functions, in this case offering information about the character, arousing connotations and entertaining the reader/viewer.

5.5.1.5 Ghosts

Hogwarts School is the home of a number of ghosts. In the *Harry Potter* world, wizards and witches are the only ones who can become ghosts. For instance, there is ‘Moaning Myrtle’, who was murdered by Voldemort when she was a student. Myrtle means “a type of evergreen shrub that is often overlooked because of its plainness”⁶³. This describes the girl well,

⁶² http://www.mugglenet.com/books/name_origins2.shtml [accessed in 09 August 2012]

⁶³ http://www.mugglenet.com/books/name_origins_characters.shtml [accessed in 13 August 2012]

because she was very plain and not noticed by many people. Another ghost ‘Peeve’ means ‘little devil’ or something that enjoys teasing and mocking at the characters themselves⁶⁴.

Sir Nicholas de Mimsy-Porpington is the house ghost of Gryffindor⁶⁵. He is well-known as ‘Nearly Headless Nick’. The English full name carries a semiotic meaning, as it represents the upper class. ‘Mimsy’ means ‘miserable’ or ‘flimsy,’ two descriptions that suit this ghost well, as he is often complaining. The name ‘Nearly Headless Nick’ refers to how the Gryffindor house ghost died. Moreover, with respect to its name, ‘Nick’, this word is also related to the so-called character. *The Cambridge Advanced Dictionary* defines this nickname as “a small cut in a surface or an edge”, so we observe a relationship between the ghost’s name and its appearance.

Slytherin’s House Ghost is ‘The Bloody Baron’. The main feature of this name in the source language is its use of alliteration, the two words that make up the name start with the same letter ‘B’. His personality matches the house where he lives, as blood is associated with fights or other activities in which people can get hurt. Dark wizards are more likely to get into those situations than good wizards, so the meaning of this ghost’s name is symbolic.

5.5.2 Names of animals and Magical creatures

The *Harry Potter* movies are filled with many different kinds of animals such as owls, toads, and cats. There are more names related to animals mentioned in books, while in the movie series there are only five of them. Among these the same distinction between names can be made. On the set of the movie (HPPS), for instance, there were a lot of owls. They played the magical mail-carrying birds seen throughout the movies. Throughout the movies, Harry and

⁶⁴ http://www.mugglenet.com/books/name_origins_characters.shtml [accessed in 13 August 2012]

⁶⁵ http://dailygadget.typepad.com/daily_gadget/2010/02/index.html [accessed in 14 August 2012]

his friends encounter different types of these animals and mythological creatures on their adventures. Most of them are derived from Greek mythology and British folklore. The following addresses names of these creatures which exist in the movies.

For 'Hedwig', Harry's owl, the author admits having taken its name from a medieval saint⁶⁶, patroness of the congregation of "The Sisters of St. Hedwi". Fang is Hagrid's dog; Rowling named him to evoke mixed feelings, although the name in the dictionary means "a long, pointed tooth in vertebrate animals or a similar structure in spiders, used to seize prey and sometimes to inject poison"⁶⁷, though the dog is not actually fierce animal.

'Scabbers' is Ron's rat. It first appeared in (HPPS). This rat is revealed to be Peter Pettigrew at the end of the third movie, an animagus who had deceived Harry's parents to Voldemort. Also, 'Trevor' is Neville Longbottom's pet toad. 'Mrs. Norris' is Argus Filch's cat, the caretaker of Hogwarts School. Rowling admitted that the name 'Mrs. Norris' comes from a character in Jane Austen's novel *Mansfield Park* (1814), who is similarly unpleasant and is hanging around in the background a lot⁶⁸. In the *Harry Potter* movies, there are also a large number of beings and creatures that cannot be found in the real world and cannot be proved to exist in the actual world that have been part of myths and legends. Rowling uses many creatures that are taken from different cultures' mythologies. Some of them are known to many people depending on the origins, knowledge and background of the audience.

Regarding magical creatures, there are creatures with the name 'house-elf' who serve wizard households. They are small and enslaved creatures and they do not possess elegance and beauty. Some of these elves play a crucial role throughout the series and show the ability to perform their own kind of magic. Through the concept of slavery, Rowling clearly shows that one race is superior to another through the relationship between the wizards and the

⁶⁶ <http://www.catholicity.com/encyclopedia/h/hedwig,saint.html> [accessed in 14 August 2012]

⁶⁷ <http://englishdictionaryfree.com/Fang> [accessed in 15 August 2012]

⁶⁸ <http://janeaustenfilmclub.blogspot.co.uk/2010/05/mansfield-park-1999-2007.html> [accessed in 17 August 2012]

house-elves. 'Goblins' are also mythological beings presented in the series as the guards and operators of the main bank, Gringotts. They are universally hooked nosed, short and unattractive creatures that run the bank where all wizards, good and evil, store their treasures. 'Kreacher', for instance, is the name of one of the goblins who appeared frequently in the movies.

'Thestrals' are strong horse-like creatures with wings. Their first appearance was in (HPDH) in the battle of Hogwarts, attacking Death Eaters. 'Werewolves' are creatures presented in human form and they are transferred into wolf-like creature for a short time around the full moon. Remus Lupin, Greyback and Sirius Black are the three werewolves appeared in the movies.

'Basilisk' is the name of one of the magical creatures presented in the movies. The first time it appeared in the series was in (HPCS). It is a huge serpent which can grow to a giant size and live for many centuries. It was the monster which belonged to the Slytherin House. In Greek mythology, the name Basilisk means 'little king'. It has the ability to kill any living thing with its glance or a breath. J. K. Rowling directly followed the mythological reference. There are almost no differences between the description in the books, appearance in the movies and the mythological facts about the basilisk.

'Boggarts' is a name of mythological creature that can take different frightening forms of shapes. 'Centaur' are other creatures that exist in the movies. Their heads and chests look like those of humans, yet they have four legs and a tail of a horse. Firenze is a centaur, which in the books and movies of *Harry Potter* lives in the Dark Forest. They have the body of a horse and from the waist up are humans. They have the ability to foretell the future from stars but cannot tell anyone. 'Norbert' is the name of Hagrid's dragon. 'Fluffy' is the three-headed dog that guards the Philosopher's Stone.

‘Dementors’ are also fantasy creatures and soul-sucking fiends which affects people’s minds when encounter them for long. They are presented as the protectors of the prison, Azkaban. ‘Fawkes’ is a phoenix, a mythological creature, owned by Albus Dumbledore. It first appeared in (HPCS). Rowling gave Fawkes a crucial function throughout the movies. In the Chamber of Secrets, for example, “Fawkes brought to Harry the Sword of Gryffindor, dashing out the eyes of the Basilisk, and healing Harry’s wounds with his tears⁶⁹.” ‘Nagini’ is Voldemort’s snake and he can talk to her using Parseltongue. It appears in (HPGF). The name of this mythological creature possibly comes from the Hindi word ‘Nagin’ meaning, female snake⁷⁰.

Dragons, which are some of the most common creatures in the mythology of many cultures, are also included in *Harry Potter*. Ten types of dragons can be identified in the universe of *Harry Potter* movies. Some are easy going, others are savages. But all of them have fabulous aspects and special abilities. Only four of them exist in the movies. They have names such as ‘*Hungarian Horntail*’ and ‘*Chinese Fireball*’, referring to their region of origin. Another magical animal with an ancient tradition is the unicorn. In the first movie, (HPPS), Rowling presents the unicorn as an innocent and virtuous creature. She made this point by showing Voldemort as killing and feeding on a unicorn.

5.5.3 Place names (typonym)

There are different types of place names that occur in the movies. Some of them are British existing place names such as London, Bristol, King’s Cross railway station, Surry, Yorkshire, Little Whinging, etc. There are also fantasy place names such as the invented name

⁶⁹ http://research.library.mun.ca/274/1/harry_potter_and_the_secular_city.pdf [accessed in 24 August 2012]

⁷⁰ <http://harrypotter.wikia.com/wiki/Nagini> [accessed in 25 August 2012]

‘Hogwarts’ which refers to the school of Witchcraft and Wizardry. ‘Azkaban’ is the prison targeting those who break the laws of the Wizarding community.

‘Diagon Alley’ is an imaginary street in the series, located in London where magic items are sold. The name is a neat wordplay on ‘diagonally’ which means to “shift into another dimension if not physically at least metaphorically⁷¹.” The word diagonal is derived from the Latin *diagonalis*, meaning ‘from angle to angle’. Alley is “a word coming from Old French ‘alee’, meaning walking or passage, which ultimately stems from the Old French aler, meaning to go” (ibid). ‘Knockturn Alley’ is also an alleyway leading off from Diagon Alley and mostly visited by wizards interested in the dark magic. Again, Rowling used pun as it is derived from ‘nocturnally’ which can be associated with the dark magic.

‘Gringotts’ is an invented name for the only known bank of wizards. It is located at Diagon Alley and it is operated primarily by goblins that protect the property of wizards. ‘Hogsmeade’ is a name of fantasy small town located nearby Hogwarts School. From now and then Hogwarts’ students are allowed to go to this town and free to walk around and play in the field.

‘Leaky Cauldron, the Hog’s Head, and The Three Broomsticks’ are also place names that are presented in the series. Leaky Cauldron is a name of a bar where wizards usually go for drink and food. It serves as a gateway between wizards and public people. The Hog’s Head is another pub where several important events and meetings in the series are hosted. The Three Broomsticks is the name of a favourite bar to staff and students at Hogwarts where important meeting are hold. It is located in the village of Hogsmeade and well-known for its delicious butter beer.

Furthermore, there are other place names in the movies which refer to shops. ‘Madam Malkin's Robes’ is the place where most Hogwarts students purchase their robes. ‘Weasley's

⁷¹ <http://www.languagerealm.com/hplang/diagonalley.php> [accessed in 09 Sept. 2012]

Wizard Wheezes’ is a popular joke shop where comic magic and items including sweets are sold. ‘Eyelops Owl Emporium’ is located in Diagon Alley. It sells owls and their cages and treats. ‘Borgin & Burkes’ is an antique shop that sells some dangerous and enchanted objects. ‘Quality Quidditch Supplies’ is a store where many Quidditch related items such as Quaffles, Bludgers and broomsticks are sold. ‘Ollivanders’ is a shop name where witches and wizards can buy magic wands as they enter the school. ‘Honeydukes’ is a famous wizarding confectionaries presented in the series. It provides all types of sweets such as “Bertie Bott’s Every Flavour Beans, Chocolate Frogs, Drooble’s Best Blowing Gum, Liquorice Wands, Chocoballs, etc.”

5.5.4 Magical objects

The *Harry Potter* movies include many magical devices and objects. Wizards, for instance, use different objects for different purposes and functions. While some are useful, entertaining, and powerfully magical, others are dangerous and harmful. At Hogwarts, for instance, portraits of former headmasters and headmistresses hang on the walls, all snoozing gently in their frames. Books bite and argue, etc. The following discussion presents all types of magical items, along with distinctive features.

‘The Famous Wizard cards’ are part of both the book and the movies. These cards are collected and traded by students and referred to as ‘Chocolate Frog Cards’. Rowling created these cards to provide a fascinating look into the vast scope of Wizarding history. For instance, the images of characters in the cards are of famous magicians or witches. They provide brief information about his/her biography. ‘The Goblet of Fire’ is a large, rough

wooden cup “which fills with blue flames when it is time for it to choose champions of the Triwizard Tournament⁷².”

‘Horcrux’ is a term “used to refer to any object in which a person has concealed a part of his or her soul⁷³.” According to Rowling, a Horcrux is “the receptacle in which a Dark wizard has hidden a fragment of his soul for the purposes of attaining immortality.” While the Horcrux is kept safe, the person will continue to exist even if his or her body is damaged or destroyed. A ‘Howler’ is a spoken letter sent to convey a message very loudly and angrily. It arrives in a red envelope, smoking slightly. Occasionally, some parents send Howlers to their sons and daughters at Hogwarts. In the movie version, the Howler folds itself into a finished sculpture in the form of lips. For instance, Ron’s mother sent him a Howler because of stealing his father's enchanted car.

‘Marauder’s Map’ is the magical map which shows the entire castle and grounds of Hogwarts, as well as the secret passages which lead to Hogsmeade. It reveals the location of someone who appears to be there for some reason. The map looks like an old piece of parchment, and works only when it is “activated with the words ‘I solemnly swear that I am up to no good.’ To clear the map, the phrase ‘Mischief managed’ must be spoken⁷⁴.”

‘Mirror of Erised’ is a magical mirror decorated with gold frame and two clawed feet. It was discovered by Harry in an abandoned classroom. This Mirror played as protector of the Philosopher's Stone at the end of the first movie (HPPS). There is an inscription at the top reads “Erised stra ehru oyt ube cafru oyt on wohsi”, which is “I show not your face but your heart's desire” written backwards. As the name ‘erised’ is inverted as ‘desire’, it is the ‘Mirror of Desire’. That is why Harry can see his parents when he stands in front of the Mirror. Ron, as well, sees himself as Head Boy and Quidditch champion.

⁷² <http://hp-lexicon.org/magic/devices/devices-g.html> [accessed in 13 Sept.2012]

⁷³ <http://wizardrealm.starsnets.com/viewtopic.html?t=46&start=0&sid=> [accessed in 15 Sept. 2012]

⁷⁴ http://www.hp-lexicon.org/magic/devices/devices-m.html#marauders_map [accessed in 17 Sept. 2012]

The ‘Pensieve’ is another example of mythical objects in the movies. It is a stone basin that can store and play back memories that have been taken from a person by using a wand. The word ‘Pensieve’ is “a homonym for the English word *pensive*.” it is derived “from the Latin *pens* + English *sieve*⁷⁵.” this magical object is used by wizards to store their memories and review them at later time.

‘Philosopher's Stone’ is the most magnificent object of them all. It is legendary stone which changes metals to gold, and it helps to brew potions such as the Elixir of Life which turns the drinker immortal. In the first movie (HPPS) the action focuses on the magical stone mentioned in the title. It is created by Nicolas Flamel and first appeared in (HPPS). It was mentioned again in the fourth and sixth movies and was destroyed in the last movie by Dumbledore with Flamel’s agreement.

‘Remembrall’ is a ball of glass full of white smoke which belongs to Neville Longbottom. When picked up and held a hand, it reminds the holder of forgotten things⁷⁶. The name has been created from two words in English: remember and all, which would literally mean ‘remember everything’.

‘The Deathly Hallows’, the Elder Wand, the Resurrection Stone and the Invisibility Cloak, are the three magical objects, when combined together, they help the owner to be the master of death. These objects have been the focus of the last two movies. However, only the Elder Wand was seen in the last movie. The other two objects have been seen in previous movies. For instance, the Resurrection Stone was seen as part of the ring with the black stone in the Half-Blood Prince, and the Invisibility cloak was first seen in (HPPS). As stated by

⁷⁵ http://www.hp-lexicon.org/magic/devices/devices_n-r.html#pensieve [accessed in 19 Sept. 2012]

⁷⁶ <http://www.hp-lexicon.org/magic/devices/devices-r.html#remembrall> [accessed in 20 Sept. 2012]

Rowling, “the story about how these objects came into existence is based upon Geoffrey Chaucer’s *The Pardoner’s Tale*⁷⁷.”

‘The Elder Wand’, known as the death stick, is the Wand of Destiny. It is said to be the most powerful wand since it is able to perform magic that would normally be considered impossible. Rowling stated in an interview that the core of the Elder Wand is a Thestral tail hair. ‘The Resurrection Stone’ is an enchanted stone that allows the holder to resurrect images of people who have died. Harry in the last movie uses the stone to call for his parents and close friends to reassure him before he fights the Dark Lord. ‘Invisibility Cloak’ is a name of another magical object presented in the movies. It is a cloak of silver material which helps the wearer to be invisible. Albus Dumbledore returned it to Harry at Christmas in (HPCS), as a heritage from Harry’s father.

‘The Monster Book of Monsters’ is one of many books mentioned in the series. This book plays a role in the third movie and it is recommended to students at Hogwarts to read for a course on magical creatures. However, it is considered dangerous and is tied with a belt because it attempts to maul anyone who tries to open its pages. ‘The Sorting Hat’ is an old dirty magical hat with a front tear to speak and sing. It also reads thoughts and whispers them to the wearer⁷⁸. It is used to classify new students to the houses of Hogwarts School. ‘Nimbus Two Thousand’ is the name of the broom that was given to Harry. The word ‘nimbus’ is a Latin name meaning a rain cloud. The author, therefore, has established a connection between the object and the sky, thus maintaining a connection between its name and role.

⁷⁷ http://magazine.uchicago.edu/0908/features/ivory_tower.shtml [accessed in 20 Sept. 2012]

⁷⁸ http://www.hp-lexicon.org/hogwarts/sorting_hat.html [accessed in 21 Sept. 2012]

5.5.5 Spells and potions

There are a huge number of charms, spells and potions that appear in *Harry Potter* movies. For Rowling, Latin was the chosen language of magic in the series since the vast majority of the spells are based in Latin. According to Pulford (2011), the use of Latin is successful in two ways. First, “it is the route of many modern languages” since there are derivations of it in English, French and other Roman languages. This makes Latin “more universal than if the spells had been spoken in English” (ibid). Second, the use of this old hidden language makes the Harry’s world seems more realistic⁷⁹.

The magical context of the whole story, particularly the names of spells, surrounds *Harry Potter* and promotes continual references to the spells in the movies which have a special significance. These spells are performed by characters in the movies. They are also learnt by Hogwarts students to use them in different situations or defend themselves from danger. Since there are approximately 139 spells and 140 potions mentioned in the movies, all of them are included in the appendix at the end of the thesis. Potions, on the other hand, are supernatural liquids with magical properties which, according to certain rules, can be created by brewing different ingredients. These potions can be used as medicine, lethal poison, or give the drinker strength. The potions also have different language roots ranging from English to Latin and Greek. Most of the potions are actual Latin words and some of them are derived to form new phrases. The following discussion shows how names of some spells and potions are formed and used in the series.

The spell ‘Alohomora’, for instance, is formed from two words. In the “Hawaiian language ‘Aloha’ means ‘hello or farewell’ while ‘mora’ in Latin means ‘obstacle’⁸⁰.” This spell can be used to open locked doors and windows. Also the name of the spell ‘Wingardium Leviosa’, could have been formed from the Latin root ‘levo’, meaning “to raise or to

⁷⁹ <http://blog.oxforddictionaries.com/2011/07/harry-potter-linguistic-innovator/> [accessed in 22 Sept. 2012]

⁸⁰ <http://www.witchcraft.com.au/harry-potter-spells.html> [accessed in 24 Sept. 2012]

levitate”. However, the word ‘wingardium’ is not Latin, since Latin does not use the letter ‘W’. It could possibly come from the English word ‘wing’, which has obvious connections to the idea of flying⁸¹. The ‘Lumos’ spell, whose name probably derives from the Latin root ‘Lumen’ (light), which establishes the relationship between the name and spell which is meant to generate light.

‘Polyjuice potion’, for example, is one of most difficult potions to prepare in the series. It is used to assume the appearance of another person, i.e. it transforms one's appearance into that of someone else for exactly an hour, per dose. It is used many times throughout the movies⁸². For instance, Harry and Ron use it to become Crabbe and Goyle in (HPCS). The name of the potion is combined of the root ‘poly’ meaning *many*, and the word ‘juice’.

5.5.6 Food

In fact, as discussed in (3.2.6), food and drink is generally considered something central and interesting in children’s stories, books, movies and programmes. The *Harry Potter* series is full of different types of food which play an important part in the life of Harry, his friends, students and staff at Hogwarts School. Some of them are real while others are imagined food. There are tens of food types, sweets and drinks mentioned in the novels. However, the following are the only ones mentioned in the movies.

Bettie Bott's every flavour beans, Pumpkin Pasties, Pumpkin Juice, treacle fudge, buttered peas, Christmas cake, chocolate Frogs, gravy, Drooble's Best Blowing Gum, etc. Alcoholic beverages are mentioned very rarely, for instance, wine, brandy and butter beer. Also during the Christmas dinner one can note the presence of traditional dishes in England for the celebration of this feast, such as turkeys and blueberry sauce.

⁸¹ <http://www.hp-lexicon.org/magic/magic-movement.html> [accessed in 24 September 2012]

⁸² http://www.the-leaky-cauldron.org/wiki/index.php?title=Polyjuice_Potion [accessed in 26 Sept. 2012]

It is, therefore, essential that these references to food in this series are carefully communicated and translated influentially in the target culture so as to create similar reaction in the target audience. This means that the translator should tell what the characters really eat and drink in order to retain the understanding of the foreign environment. However, translators, for cultural reasons, may not be able to transfer the connotative meaning, but in other cases they might change them. In other words, given that the two cultures involved in this study are completely different and the target audience are children, translators need to be careful with food references which might or might not be familiar and appetising to children in the Arab world.

In addition, in subtitling practice, the translator does not have enough space and time to provide more information for references which are not familiar to the target audience; the context in which these references are transferred into Arabic will be elaborated particularly in the analytical chapters.

5.5.7 Weights and measures

Every country, sometimes even part of a country, used to have its own weights and measures. Nowadays the internationalization of linear, square and cubic measures, as well as of units of weight, has almost been realised by the introduction of the metric system. To some extent, measures ought not to be a translation problem; however, there are still some difficulties.

Through the examination of the data, there is a frequent use of references to weights and measures in *Harry Potter* movies. For instance, in terms of money, according to Riphouse (2004: 79), “there are three basic types of coins in the wizarding world”: ‘Gold Galleon’, ‘Silver Sickles’, and ‘Bronze Knut’. The value of one Galleon is to be about five pounds, one silver Sickle to £ 0.29, and one bronze Knut to £ 0.01, though the exchange rate

varies! There are also weight references such as ounces, pounds and stones, measures in inches, feet and miles.

To transfer references to weights and measures from one culture into another is very challenging to translators especially if the two cultures involved do not share much in common. Since the translations examined in this study are from English into Arabic, it can be noted that the different measures between these two cultures not only offer practical problems, but also confuse the translator and cause mistranslations. In the analysis chapters, I will try to give an account of the different measures, explain and analyse them.

5.5.8 Transportation system

There are a variety of methods of magical transportation used by characters in the *Harry Potter* world. Many methods such as ‘Hogwarts Express, broomsticks, flying carpets, Knight Bus, portkeys’, and the use of ‘Thestrals’ involve enchantment of various physical items. Others like ‘apparition’ and ‘Floo powder’ are entirely magical. ‘The Hogwarts Express’ train, for instance, used to transport students to and from the Hogwarts School at holidays. ‘The Knight bus’ provides assistance to witches and wizards in need.

Floo powder refers to a glittery, silver powder used by witches and wizards to travel through wizarding households and buildings. This term conceals a pun on the pronunciation of ‘floo’ and the word flue ‘chimney’. This is precisely what allows the actors to transport from one place to another through chimneys⁸³. Wizards can also use Thestrals, winged horses, as a method of physical magical transportation when they are not sure how to get to a certain place. Portkeys, on the other hand, are items which are enchanted to whisk a wizard or witch to a location on the other side. Usually portkeys are activated at a particular time,

⁸³ http://www.hp-lexicon.org/wizworld/floo_network.html [accessed in 28 September 2012]

allowing several witches and wizards to grab hold of the item before it activates and takes them to another place⁸⁴.

‘Vanishing Cabinets’ are another method of transportation invented by Rowling. They can be used as long as there is a twin to travel between. It first appeared in (HPCS) where it was used by characters in the series. Draco Malfoy, for instance, uses it to bypass the protective enchantments around Hogwarts and allow Death Eaters to enter the school.

5.5.9 Songs and riddles

As with many other children’s movies, the *Harry Potter* series includes many songs both in the books and movies. In creating the wizard world of the series, J.K. Rowling invented musical scenes for her hoard of teen wizards and witches. ‘The Weird Sisters’ is the most popular band in the series. Although songs occupy only a small part of the narrative, the invented musical scenes add details to the alternative wizard culture presented by Rowling. Also, there is ‘Wizard Rock’ band, known as ‘Wrock’. The performance of these bands collaborates with the dialogue in order to create a real-world version of the musical scenes in the series, developing and re-contextualizing narratives and themes from the novels into Wizard songs.

The theme of the series, along with the songs from the movies, were composed by the famous musical score writer John Williams, who with others were asked to score the film adaptation of the series⁸⁵. The following are some songs featured in the movies. The first song is called ‘*Something Wicked This Way Comes*’. It is very similar to Shakespeare’s Macbeth. Here are the lyrics:

⁸⁴ <http://www.wisegeek.com/what-kinds-of-transportation-are-used-by-wizards-in-the-harry-potter-novels.htm> [accessed in 02 Oct. 2012]

⁸⁵ <http://www.johnwilliams.org/compositions/harrypotter.html> [accessed in 04 Oct. 2012]

Double Trouble

<i>Double, double toil and trouble,</i>	<i>Fire burn, and caldron bubble,</i>
<i>Double, double toil and trouble</i>	<i>Something wicked this way comes,</i>
<i>Eye of newt, and toe of frog,</i>	<i>Wool of bat, and tongue of dog,</i>
<i>Adder's fork, and blind-worm's sting,</i>	<i>Lizard's leg, and owl's wing,</i> ⁸⁶

The next song is 'Can you dance like a Hippogriff?' It was sung by the Weird Sisters at Hogwarts School on Christmas Day in (HPGF). Here are the lyrics:

<i>Move your body like a hairy troll</i>	<i>Learning to rock and roll</i>
<i>Spin around like a crazy elf</i>	<i>Dancing by himself</i>
<i>Boogie down like a unicorn</i>	<i>No stopping till the break of dawn</i>
<i>Put your hands up in the air</i>	<i>Like an ogre who just don't care</i>

The next is the riddle 'The Golden Egg'. It is performed in (HPGF) during the Goblet of Fire champion. The egg contained disembodied merpeople voices singing a song to the champions. As the voices were those of merfolk, they could only be understood underwater. If opened in open air, the egg would screech and make a horrible racket. The following are the lyrics of the riddle⁸⁷:

No, don't let
This magic die
The answer's there
Come seek us
Where our voices sound

⁸⁶ <http://artists.letsingit.com/harry-potter-lyrics-double-trouble-xq3kts3#axzz2PIJ1lUi4> [accessed in 07 Oct. 2012]

⁸⁷ <http://www.imdb.com/title/tt0330373/trivia?tab=qt> [accessed in 09 October 2012]

*We cannot sing
Above the ground
An hour long you'll have to look
To recover what we took*

As mentioned in (3.2.4.3) and (3.2.5.9), translating songs is considered to be one of the challenging task the translator faces, therefore, one may argue that it might be even impossible to preserve the rhythm, poetic ,and musical features of the above songs in the Arabic subtitles. This subject will be examined further in chapter six.

5.5.10 Neologisms

Although Rowling generally takes from English, Latin and other languages, she creates her own terms as well. This supports the idea that “Rowling work is so broad in scope and well-crafted that the words, names, and terms used deserve a close look⁸⁸.” The *Harry Potter* movies are characterized by the frequent presence of neologisms that evoke, in general, objects belonging to the magical world, several of which have entered the English language.

For instance, the most notable of these words would be the word ‘muggle’, which refers to “a person who possesses no magical powers”⁸⁹, is probably one of Rowling’s invented terms, as well as some names of the key characters. This neologism plays a key factor throughout the series. J. K. Rowling's word for non-wizards ‘muggle’ has entered into the new edition of the *Oxford English Dictionary*, but its meaning has been extended to also mean ‘a clumsy person or someone who cannot pick up a particular skill easily’.

Another example of Rowling’s created names is ‘Quidditch’ which belongs to the realm of sports practiced at the school of Hogwarts. *Quidditch*, for instance, is the most

⁸⁸ <http://www.languagerealm.com/hplang/harrypotterlanguage.php> [accessed in 13 October 2012]

⁸⁹ http://news.bbc.co.uk/cbbcnews/hi/uk/newsid_2882000/2882895.stm [accessed in 11 October 2012]

popular sport in the wizarding world. It was played with six tall poles that made goalposts, four flying balls and fourteen players on broomsticks. J.K. Rowling has stated that the origin of this name is entirely made up⁹⁰. The ‘Bludgers’, the ‘Snitch’ and the ‘Quaffle’ are the types of balls used in the game.

As usual with the author, their names have not been chosen at random, but provide information about the role they play in the game. The word ‘bludger’, for example, has been created from the verb to bludgeon (to hit someone)⁹¹, which fits the role of the balls that fly around the field trying to hit the players. The Quaffle is played by the hunters, who try to throw it through the hoops of the opposing team, which, in turn, will be kept by the keeper. The last ball is the Golden Snitch, it is the smallest and fastest, to be pursued by the seeker. The name of this ball is significantly of the English verb ‘to snatch’ (catching), which is precisely what players should do with the ball.

From the discussion above, it is clear that neologisms abound in the names of humans and objects, especially magical ones. Such terms might be recognizable by the English audience and as a result, the appearance and/or the effect of the object in question can readily be guessed. However, the immediate questions are, have the Arabic translators followed the same procedures to create new words, does Arabic language facilitates the same word-formation processes of putting together two words, do the audience of the subtitled versions infer the same meaning as their English counterparts? All these questions will be discussed in the analysis chapter.

⁹⁰ <http://juvenilegems.wordpress.com/2007/07/04/harry-potter-name-origins/> [accessed in 13 October 2012]

⁹¹ http://dictionary.cambridge.org/dictionary/british/bludgeon_1 [accessed in 15 October 2012]

5.6 Conclusion

The present chapter serves as a preliminary discussion of many issues related to the *Harry Potter* series. It started with a broad view of the series, novels and movies. Some sections are dedicated to shedding light on how Rowling's work has been acclaimed and criticized at the same time due to the cultural, ideological, educational and religious clichés that surround the storyline. Other sections are devoted to the translation and subtitling of the series in the Arab world.

The second main part of the chapter focuses on how typology of cultural references in subtitling can be approached. I suggest my own typology which includes and describes the cultural references presented only in the movies. The typology shows how different types of references and names can be categorised into sections. The discussion is also involved the etymological roots of most of the cultural references and their cultural associations, and shows that most of them include connotative meanings and important signs related to literature, history and myths.

If we have a closer look at the categories of the typology, it can be noted that the *Harry Potter* series is not particularly English; it borrows frequently from many myths and legends around the globe. For instance, J. K. Rowling employs numerous legendary creatures that can be traced back to ancient times and associated with mythology. There are also devises that do not exist in the real world and they have been borrowed from other fictional tales, such as those of witches on their flying broomsticks and Arabic tales of flying carpets.

Furthermore, there is a very high usage of alliterations of names of characters and products in the series. One of the reasons Rowling makes use of such alliterations is probably to make many of the names easy to remember such as 'candy creams' or 'Ton Tongue Toffee'. This is probably why the series has become a worldwide phenomenon over the last decade.

Alliterations are also found in the names of characters such as 'Severus Snape', 'Dudley Dursley'. Also, the series includes some interesting acronyms that are formed from letters. For example, the Ordinary Wizarding Levels exam, 'O.W.L', and the Nastily Exhausting Wizarding tests 'N.E.W.T.S' were carried out at Hogwarts School and must be passed to advance to higher-level studies. These acronyms and their creative wordplay are difficult to translate especially in languages that do not use acronyms such as Arabic. Translators simply cannot produce the wordplay and are limited to creating a straight translation. Thus, the suggested typology will help pave the way in the analysis of subtitling strategies and the corpus subsequently.